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Vocal and Physical Training

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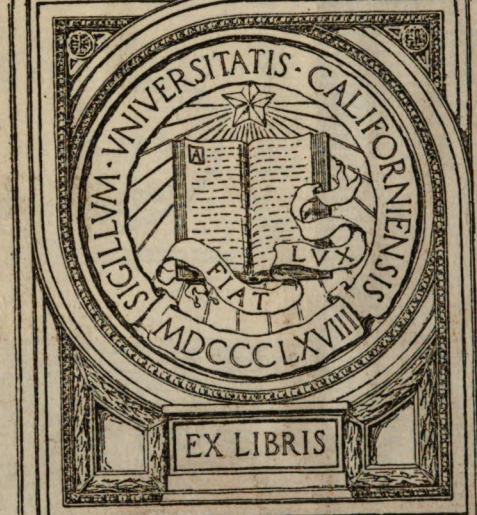

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MANUAL

OF

PHYSICAL AND VOCAL TRAINING,

FOR THE USE OF SCHOOLS

AND FOR PRIVATE INSTRUCTION.

BY

LEWIS B. MONROE,

SUPERINTENDENT OF PHYSICAL AND VOCAL CULTURE IN THE PUBLIC SCHOOLS OF BOSTON, MASS.

ILLUSTRATED BY HAMMATT BILLINGS.

PHILADELPHIA:
COWPERTHWAIT & CO.
1869.

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PREFACE.

This manual is prepared in response to repeated requests for some written embodiment of the method of Vocal and Physical Culture practised by the writer during the last ten years, and taught in the Boston public schools, under his supervision, for three years past. It is with no little hesitation that he attempts the difficult task of conveying by printed words that which requires the living voice for its proper exemplification. It is impossible to prescribe an inflexible course of instruction, — one which will not require the ingenuity of the teacher to adapt it to individual cases. Nevertheless, even an imperfect outline — and this assumes to be nothing more — will serve as a guide to those who wish to adopt, to any extent, this mode of training.

For the faults and imperfections in these pages the writer is alone responsible; and he would not claim an undue share of credit for anything of worth which the work may contain. He has availed himself of the labors of the numerous investigators who have preceded him in these fields. In common with almost every one who has dealt with the speaking voice during the present generation, he is especially indebted to the great

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work of Dr. Rush on the Human Voice, and to the excellent adaptations of his methods by Professor William Russell. He would also gratefully acknowledge his personal obligation to Professor Alexander Melville Bell of London, foremost among English elocutionists of the present day; and to the gifted vocal artist Dr. C. A. Guilmette, and Mr. W. J. Parkerson of Boston. This list might be indefinitely extended. The writer would here, in a word, offer his sincere thanks to all who, by instruction, advice, criticism, or patronage, have aided him in his work.

Boston, March 1, 1869.

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TO TEACHERS AND STUDENTS.

It will not be best to dwell too long on the exercises of any one chapter before proceeding to the next. It is well to take up almost simultaneously the matters of Position, Carriage of the Chest, Breathing, Production of Tone, Articulation, and, to a certain extent, Expression.

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UNIV. OF CALIFORNIA

PHYSICAL AND VOCAL TRAINING.

CHAPTER I.

PHYSICAL CULTURE IN SCHOOLS.

THE beneficial influence of physical exercises in schools is now generally acknowledged. Indeed, every well-managed educational establishment, of whatever grade, is expected to bestow due attention upon this department. The teacher who neglects all considerations of health in the training of his pupils, while forcing them to the utmost mental acquirements, is justly considered an enemy rather than a friend of those committed to his charge. His excuse is, the false standard of public sentiment hitherto prevalent, to which he defers; and which has offered its rewards for mental and perhaps moral forwardness at whatever bodily sacrifice. The "saints by spiritual law" have been allowed, nay, almost expected, to be "sinners against physical law."

It is only an exaggeration of the same principle which induces the Hindoo mother to immolate her offspring in the waters of the Ganges. She throws away the body of the child for some fancied higher good to come in consequence. She has not learned that the Creator's laws are so perfectly balanced, that the highest good of the soul is connected with the highest good of the body. And there are many, even among us, who seem not to admit that mind and body are mutually dependent; that we cannot secure the best

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development of the one at the expense of the other. It is lamentable to see the evils that have insidiously crept upon us as a result of this error, — evils which we will not here particularize, but which are only too obvious.

The ancient Greeks paid the same attention to physical as to mental training. Their gymnasia were schools for the body and mind; and the office of Gymnasiarch was one of honor and repute. The monuments in art, science, and language which have come down to us more than confirm the wisdom of their educational methods. Is it not a strange inconsistency on our part, that, while we pay such tributes to their excellence, we ignore the means by which that excellence was attained? We praise and copy their statuary, but seem to forget that the models for these classical figures were furnished by their system of physical training. We go back to them to-day for our great exemplars in oratory. But which of our institutions will carry us through the drill which made these men such consummate masters of their art?

The reaction has fairly begun; and it is to be hoped that out of the reawakened interest in physical culture will grow a system of exercises which shall serve as a substitute for, if it does not make good, the training of the Olympian days. It is true that in our time the requirements for physical strength and endurance are not the same as of old. But a sound mind in a sound body must be as important now as it ever was; while the danger of neglecting to keep up the proper balance, with our labor-saving machines, our changed modes of locomotion, of warfare, and of everything requiring manual dexterity and bodily strength, is greater than ever.

It devolves upon teachers more than upon others to see that the impetus recently given to this subject be not lost. They should seek to render the interest already felt

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stronger, more general, and more intelligent. Let them make the most of their opportunities for information upon the subject. And although the amount of instruction afforded in our institutions of learning and in literature be at present most insufficient, it will not long remain so. An increased demand will bring an increased supply. Meantime something should be done, and that something should lead to practical results.

What practical results can we reasonably look for? What are the ends to be attained by a system of school exercises? Nothing, of course, comparable with the benefits to be derived from a thorough course in a well-furnished gymnastic establishment, such as is to be found in Germany or France.* But enough can be accomplished to fully repay the time and effort bestowed. And that this end may be secured, the teacher should have a definite aim in prescribing each movement. It is not sufficient that the pupil is taking physical exercise. He must absolutely be gaining something. The teacher should learn to distinguish between essential and unessential exercises. The thorough and persevering practice of a few wisely directed movements is more beneficial than a random and irregular practice of a large number of vague exercises. We repeat, let every exercise chosen have a definite aim and practical value.

We here suggest the main points to be kept in view in

* The writer is best acquainted with the *Gymnase Triat, Avenue de Montaigne*, Paris. He can testify from personal knowledge of the beneficial effects derived from the system of physical training there pursued. To a stranger who witnesses the drill of a class for the first time, it seems absolutely incredible that a majority of the sturdy gymnasts performing those feats of agility and strength were at the time of their entrance weak and debilitated. The transformation, in a few months, of invalids into strong men, seems fully to justify the claims made by M. Triat, when he places in large letters upon the front of his establishment, *Régénération de l'Homme.*

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prescribing practice. If a given exercise does not tend to promote one or more of these ends, it may be set down as comparatively useless. We wish to promote: —

1. Symmetry of form;
2. Proper position and carriage of the body;
3. Right habits of breathing;
4. Good voice;
5. Health.

We might have included Strength, Endurance, and Agility; but these cannot be made prominent in a school course. They require an amount of room, apparatus, and time which cannot be afforded.

I. Symmetry of Form. — Teacher and pupil should have in the mind a true ideal of a perfect human form; and they should seek to bring their own forms as nearly to this ideal as possible. It is as important for them as for the sculptor. True, flesh and bones are not so plastic in our hands as the clay model; still, our forms will yield more or less in obedience to well-directed efforts.

The commonest faults in the forms of the present generation are: 1. One-sidedness, — an unequal development of the two sides of the body. 2. Hollow chest, which involves a pitching forward of the shoulders, projection of the shoulder-blades, crooking of the collar-bone, and drooping of the head. 3. Slender waist, especially in women.

These peculiarities are neither healthful nor beautiful, and only an ignorant mind or a perverted taste would ever regard them as such. On the score of health, the distorted feet of the Chinese or the deformed skulls of the Flathead Indians are less objectionable than the cramped waists of our devotees of fashion. As regards beauty, it is hard telling which infringes most upon a true ideal. Certain it is that a sculptor who should attempt to rival the *Venus de Medici* by presenting a figure in marble modelled after the

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forms shown in a modern fashion-plate would be derided. No portrayal can easily exaggerate the evils which follow in the train of these deformities. Teachers cannot perform a higher service for their pupils than by leading them to see that a beneficent Creator has framed them according to his own idea, and that any wilful distortion of their bodies is a sin as well as a folly.

II. Proper Position and Carriage of the Body. — Under this head we include the habits of the pupil in reference to sitting, standing, walking, and the movements of the body and limbs generally. Ease, dignity, and grace of carriage should be cultivated. All exercises which do not tend to these ends are of questionable utility. The drill motions cannot, from the necessity of the case, be all of them intrinsically graceful; but they should, in a degree, satisfy our æsthetic sense, and should tell favorably upon the habitual bearing of the pupil. No exercise is desirable which requires awkward or unnatural movements.

III. Right Habits of Breathing. — Good air is one of the first essentials in physical and vocal exertion. No one can keep the body and mind vigorous for any great length of time in impure air. And the most impure air is that which is filled with the emanations from the human system.

The lungs should be trained to free, full, and vigorous action. They are, so to speak, the very springs of vitality. The more immediate importance of the lungs in the animal economy will be brought to mind when we recollect that a person may live for days without food; but to deprive him of air, even for a few moments, is to deprive him of life itself. If our breathing is imperfect, all the functions of body and mind are impeded. In fact, the manner of breathing at any particular time is almost as good a test as the pulse itself of the general state of the system, physical and mental.

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One of the commonest faults in the use of the lungs is the habit of breathing as it were from their surface, not bringing sufficiently into play the costal and abdominal muscles. By watching the domestic animals, — a horse or cow, for instance, — we may learn a lesson in breathing. We perceive that there is very little motion near the fore extremities, but the breath is impelled from the flanks. So should we have the main action at the waist and below the waist. Any form of dress or belt, therefore, which constrains the base of the lungs and presses upon the stomach and intestines must do serious harm.

IV. Good Voice. — Intimately connected with the function of breathing is that of vocalization. And it is perhaps because the culture of the voice involves the training of the lungs, that vocal exercises are so generally acknowledged as contributing to health. So great importance did the Greeks attach to this feature of human development, that the tyro passed through the hands of at least three different masters in this department alone before completing his course. One master developed the power and range of his voice; another improved its quality; a third taught modulation and inflection. And when we consider the bodily functions brought into play, and the all-important service rendered to the mind, by the voice, we shall not think that they overrated this branch of culture.

The production of voice is a muscular operation. It calls into action many organs directly related to the vital economy; and, consequently, every step taken toward permanently improving the voice is so much done toward building up the health and vitality of the general system. When teachers feel that they are improving the reading and singing of their pupils while they give them healthful exercises, they will not be so likely to consider physical exercises a repulsive drudgery, or the practice of them as so much lost time.

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The faults in voice are too numerous to be specified here. The one most prevalent in schools is the hard, unnatural, half-screaming tone in which both teachers and scholars carry on their recitations. The natural, easy, musical quality of voice which marks refined society should be cultivated in the school-room from the beginning. Imagine a polite person asking a visitor to take a chair, in the tone used by scholars in reciting their arithmetical lesson! Yet the forced and stilted tone is as fitting in the one case as in the other. It is true, scholars must often speak loudly in the school-room; but the tone may be loud and pleasant at the same time.

V. HEALTH. — This is, humanly speaking, the pearl of great price, beside which no other earthly blessing can be placed, and without which everything else loses its charm. Nowhere in our educational system is there so great a defect as the failure to secure attention to hygienic laws. To cultivate the brain while we neglect the vital system is as absurd as to furnish a powerful engine to a frail boat. The more we increase the steam power, the more should we make sure that the hull is stanch. We rush to destruction when we force the engine unduly. Nervous diseases and frail constitutions are becoming every day more abundant; and they will continue to increase, till an intelligent hygiene shall furnish the true preventive. Proper habits of dress, diet, sleep, cleanliness, and exercise are of infinitely more importance to a child than the geography of Siberia or the history of the Dark Ages. Yet the latter absorb a large share of time in schools where not a word is said of the former. May it not be asked with solemn emphasis, What shall it profit a child to gain a whole world of book-knowledge, if, in gaining it, he forfeits the chief condition of earthly welfare, — bodily health?

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CHAPTER II.

HINTS AND CAUTIONS.

1. See that you have *pure air* always, with at least occasional sunshine, and, if possible, pleasant surroundings.

2. Be cheerful and enthusiastic. Be in earnest. Use your will. Dull and lifeless exercises are of little use.

3. Believe that success in this department is quite as important as in any other, and act accordingly.

4. Let there be a military promptness, order, and exactness in all the movements.

5. Do not attempt too much at any one time. A few exercises performed with intelligence and hearty energy are better than a long, listless routine.

6. Do not be alarmed if you feel a little giddiness or faintness as a result of the exercises, especially in breathing. When these symptoms appear, stop for a few moments, and then resume your practice at will. After a few days, such sensations entirely disappear.

7. A little muscular soreness is of no consequence. But if positive pain is caused, be more gentle and gradual.

8. If the pupil have sharp pain in the lungs, especially under the shoulder-blades, or should the beating of the heart become excessively rapid and irregular, he should be very gentle and careful in his practice. These symptoms will rarely if ever be induced by any exercises prescribed in this volume. If they do appear, it is doubtful whether the subject of them is well enough to be in a school-room.

9. No scraping or irritation of the throat or disposition

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to cough will ensue from the breathing or vocal exercises when rightly practised.

10. On the whole, the exercises should be so conducted as to leave the pupils at the close enlivened and exhilarated.

11. The ingenious teacher will vary the exercises, so as to avoid that sameness which degenerates into lifeless routine. Surprise the scholars by unexpected changes, so as to keep them on the alert.

12. Singing or counting aloud by the pupils while exercising is not as a general thing to be recommended. If practised, choose those movements only which act in harmony with the respiratory action. For instance, let a person attempt to expel the breath while raising the arms for a blow, and inhale while striking violently, he will perceive that the effort is unnatural. Reverse this, and there is harmony between the muscular and respiratory action.

13. Heavy blows on the lungs are to be avoided. Smart, percussive blows may be struck on the chest when the lungs are filled.

14. Movements should be such as to completely stretch the muscles; but violent jerkings should be avoided.

15. The best movements are those which give alternate tension and relaxation to those muscles which we wish to cultivate. So in the exercise as a whole, there should be intervals of complete relaxation and rest.

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CHAPTER III.

POSITION AND CARRIAGE OF THE BODY.

I. *Sitting Position.*

1. REST the feet fully on the floor, forming an angle of sixty degrees.

2. Sit (not lean) as far back in the seat as possible; supporting the lower part of the spine against the back of the chair.

Fig. 1.

3. Knees bent nearly at a right angle.

4. Body square to the front.

5. Chest expanded.

6. Hands fall easily in the lap, close to the body, little fingers downward.

7. Shoulders square.

8. Shoulder-blades flat.

9. Head erect; not tipped in either direction.

10. Chin slightly drawn in.

11. Raise the form to the full height.

12. Poise the body slightly forward.

13. Eyes straight to the front.

14. Ear, shoulder, and hip in line.

This position should be frequently practised as an exercise; but pupils should be required to remain in it only a

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few minutes at a time. The younger the scholars, the oftener should they be allowed to change their position.

II. *Poise forward and back.*

First. Incline slowly forward thirty degrees from the perpendicular, — or till touching the desk in front, — without drooping the head or bending the spine.

Second. Steadily return to position.

Third. Incline the body steadily backward thirty degrees, or as far as the back of the chair will admit, without bending the neck or back.

Fourth. Slowly return to position.

Fig. 2.

The teacher may regulate the exercise by counting in exact time four to each movement.

III. *Head turn right and left.*

First. Turn the head, which is at the same time held erect, to the right, till the right eye comes in a straight line with the front of the shoulder.

Second. Turn the head front, to position.

Third. Turn, as above, to the left.

Fourth. Turn to position.

Fig. 3.

Give the time of two counts to each movement, and remain fixed during the third and fourth counts.

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IV. *Head bend forward and back.*

First. The chin, without any change in the position of the body, is gently moved downward and forward, till the face forms an angle of forty-five degrees with the trunk.

Fig. 4.

Fig. 5.

Second. Raise the head slowly upward to the vertical position.

Third. Move the chin gently upward and backward till an angle of forty-five degrees is formed.

Fourth. Extend the head upward to position.

Time of the movements same as in the preceding exercise.

V. *Head bend right and left.*

Fig. 6.

First. Bend the head directly to the right, till an angle of forty-five degrees is formed with the trunk.

Second. Raise the head slowly to the vertical position.

Third. Bend the head to the left, as above.

Fourth. Return to position.

Time as in the preceding.

The foregoing exercises may be practised occasionally with a quick motion; but ordinarily a slow and steady movement is to be preferred.

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VI. *Standing Position.*

1. Heels in a line, and together.
2. Feet turned equally outward, forming an angle of sixty degrees.
3. Knees straight.
4. Body square to the front.
5. Chest expanded and advanced, but without constraint.
6. Arms hang easily at the side.
7. Shoulders equal height.
8. Shoulder-blades flat.
9. Head erect, raised at the crown, not tipped in any direction.
10. Chin *slightly* drawn in.
11. Form raised to the full height.
12. Body poised slightly forward, so that the weight bears mainly on the ball of the foot.
13. Eyes straight to the front.
14. Whole figure in such a position that the ear, shoulder, hip, knee, and ankle are all in a line.

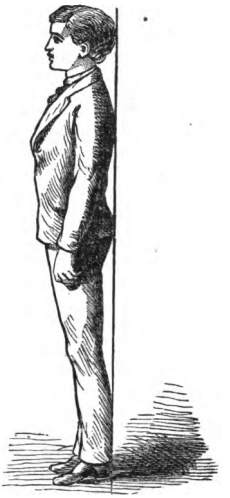

Fig. 7.

Fig. 8.

No pains should be spared to get this position exactly; and the pupil should be required to observe its main points whenever he stands to read or recite, in order to establish as a habit an erect and dignified carriage of the body.

Weak children need to be particularly cautioned against making the back too hollow, and drooping the head.

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VII. *Poise forward and backward.*

Fig. 9.

First. Carry the weight of the body as far forward as possible, without lifting the heels or bending the spine. The ankle joint yields, but the other joints remain inflexible.

Second. Return steadily to position.

Third. Carry the weight of the body as far back as possible, so as to bear mainly on the heels, but without lifting the toes. Spine and joints inflexible, as in preceding exercise.

Fourth. Return steadily to position.

Four counts to each movement.

VIII. *Rise on the Toes.*

Fig. 10.

First. Raise the body gently upon the toes by extension of the instep. The position of the body remains as in the commencing position, the knees extended. The trunk and head, kept in a straight line with the legs, are placed forward during the raising, without losing the balance.

Second. Gently return to position. Two counts are required in ascending, two while remaining firmly suspended, two in descending, and two while in position.

The same exercise may be practised rising on *one* foot at a time.

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IX. *Body bend forward and back.*

First. Bend the trunk slowly forward, the knees remaining extended, the eyes straight forward. Bend only at the hip joint, the arms falling naturally.

Second. Rise slowly till in the upright position.

Third. Bend the body gently backward. The position of the head with respect to the body remains immovable; the knees remain straight; the hips are pushed *a little* forward.

Fourth. Return to position.

Two counts to each movement, and two to remain fixed.

At the discretion of the teacher the position of the arms may be varied. They may be allowed to fall throughout the exercise; or they may be supported at the waist (akimbo); or they may fall in the forward movement, and be placed on the hips in the backward movement.

This exercise and the two following must be performed gently. They have an effect in strengthening the muscles of the waist and back, and in giving an impulse to the digestive organs.

Fig. 11.

Fig. 12.

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X. *Body bend right and left.*

Fig. 13.

First. Bend the body slowly to the right. Both feet remain firm, the knees straight; the right hand falls low enough to touch the outside of the knee.

Second. Return to position.

Third. Bend, as above, to the left.

Fourth. Return to position.

Time as in preceding exercises, — two counts during the first movement; two, remaining fixed; two, returning to position; two, remaining fixed there; then repeat to the left.

XI. *Body turn right and left.*

Fig. 14.

First. Turn the trunk to the right; legs straight and close, feet firm. The head does not turn by itself, but moves at the same time with the trunk; and the elbows remain in the same position with respect to the body as at the beginning of the movement.

Second. Return to position.

Third. Turn to the left as above.

Fourth. Return to position.

Time same as the above.

Nos. X. and XI. may be practised occasionally in the sitting position; also with the arms extended horizontally.

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XII. *Bend the Knees.*

Commencing position, on the toes.

First movement. Bend the knees. The body is kept perpendicular, and slowly descends till sitting upon the heels.

Second movement. The knees are slowly straightened and the body is raised upward, without losing its perpendicular position.

Four counts to each movement; four, remaining fixed.

This is a somewhat severe exercise, and need never be repeated more than three times in succession.

It may be practised also with the arms crossed behind the back.

Fig. 15.

XIII. *Speaker's Position.*

Throw the weight of the body firmly on the left foot, and advance the right foot about three inches, allowing it to rest lightly, with the knee a little bent.

Reverse this position by throwing the weight on the right foot, and leaving the left easily advanced.

A line dropped through the front of the neck will fall on the instep of the supporting foot. A line drawn lengthwise through the centre of the advanced foot passes through the heel of the other.

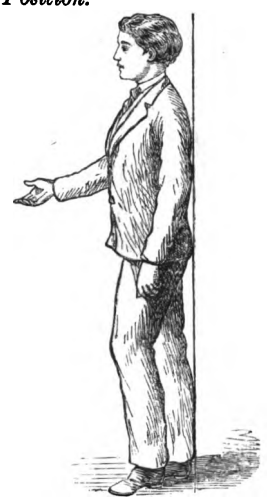

Fig. 16.

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XIV. *Holding the Book for reading.*

Fig. 17.

Hold the book flatly open in the left hand with three fingers beneath it, and the thumb and little finger above, to keep the leaf down.

Advance the elbow a few inches, and raise the fore-arm from thirty to forty-five degrees, so as to secure perfect vision without bending the neck or body.

If necessary, depress the plane of the book so as not to hide the face.

Observe the same general directions when reading aloud in a sitting position.

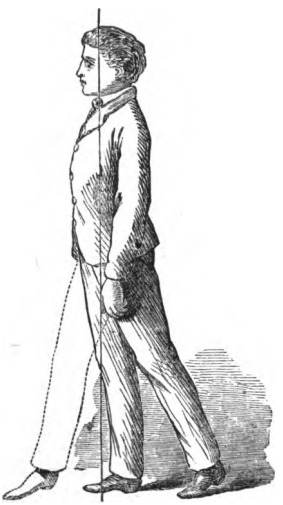

Fig. 18.

XV. *Walking.*

The main points of the "standing position" must be observed in walking; thus:—

1. Body erect.
2. Head raised.
3. Eyes looking straight forward.
4. Chest active (see Fig. 19).
5. Arms fall easily, and are allowed a gentle, natural swing.
6. Feet point outward thirty degrees.
7. The steps must be regular in time and equal in

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length, — somewhat as in the military march, but without rigidity or stamping.

8. In a quick or ordinary step, the heel of the advanced foot strikes the ground first. In a very slow and long step the outside toes strike first.

9. All the muscles of the body must be in a state of easy, elastic tension. "All lassitude, bending, carelessness, falling of the head, dangling of the limbs, bending of the trunk, and loose, irregular gazing should be avoided."

CHAPTER IV.

CARRIAGE AND DEVELOPMENT OF THE CHEST.

I. *Active and Passive Chest.*

Standing position.

First. Relax the muscles and allow the chest to fall listlessly, as if fatigued. This is the passive chest.

Second. Elevate and expand the chest in a position of dignity and self-reliance, somewhat as if defying a blow. This is the active chest.

This exercise should be simply muscular, and not depend upon the breathing.

The habit should be established of keeping, without restraint, the active chest in standing, walking, running, and whenever using the voice, — as in reading, declaiming, and singing.

Fig. 19.

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II. *Percussion of the Chest.*

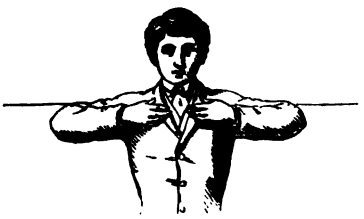

Fig. 20.

Place the hands on the chest with the fore-fingers just below the collar-bones, fore-arms horizontal. Take a deep inspiration through the nostrils. Hold the breath.

First. Strike on the chest rapid percussive blows with the flat of the fingers; the wrists being slack. Time, four counts.

Second. Give out the breath through the nostrils, — two counts. Inhale a deep breath, — two counts. Repeat from first movement.

The blows must be light and gentle for the first few weeks of practice; and may be gradually increased in force, but must never be rigid and jarring.

III. *Chest Expansion.*

Elbows sharply bent and close to the side; fore-arm horizontal; fists clenched, palms upward. Take a deep inspiration. Hold the breath.

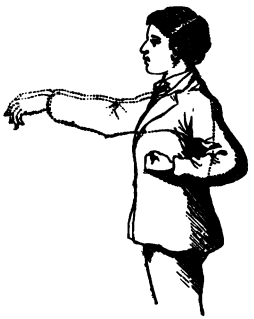

Fig. 21.

First. Extend the arms full length forward, relaxing the muscles and opening the hands, palms downward.

Second. Bring the arms energetically back to their former position, endeavoring to expand the chest as much as possible.

Third. Expel the breath through the nostrils, — two counts; take a fresh inspiration, — two counts; and repeat from first movement.

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IV. *Percussion with Arm Movements.*

The hands fall easily at the side. Take a full breath.

First. Swing the arms from the shoulder alternately, with slack joints, giving elastic blows upon the lungs, striking with the flat of the fingers just below the collar-bone. The right hand strikes upon the left lung, and the left hand upon the right lung. Give two blows with each hand.

Second. Exhale and inhale the breath as in the preceding exercises.

Fig. 22.

V. *Shoulder Movements.*

Arms falling easily at the side. Take a full breath.

First. Bring the shoulders forward and inward, contracting the chest.

Second. Throw the shoulders back and down, expanding the chest. — Repeat these two movements.

Third. Expiration and inspiration of the breath as in preceding exercises.

VI. *Shoulder Movements. — Bent Arms.*

Clenched fists at the side of the shoulders, palms forward, fore-arms vertical.

First. Bring the open hands, palms inward, so as to touch each other about three inches in front of the chin.

Second. Throw the fore-arms back to the side as in the commencing position, fists clenched, palms outward. — Repeat.

Fig. 23.

Third. Change the breath as in the preceding.

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VII. *Extension Movement.*

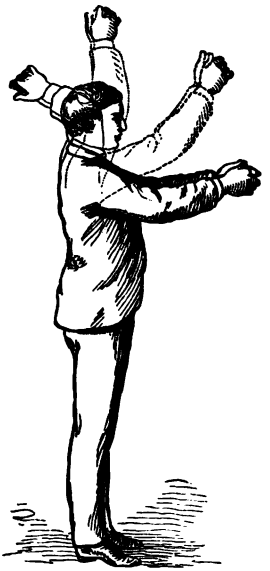

Fig. 24.

Standing position.

First. Arms extended horizontally forward, the middle fingers touching at the points, — forming a graceful curve.

Second. Raise the arms to an angle of forty-five degrees from the level of the shoulders.

Third. Raise the arms, fingers touching, directly above the head.

Fourth. Carry the arms, fingers still touching, as far backward as possible, thumbs pointing to the rear, elbows pressed back, shoulders kept down, and head erect.

Fifth. Extend the arms as straight and as far backward as possible, at an elevation of forty-five degrees.

Sixth. Carry the arms backward and downward till they reach the level of the shoulders.

Seventh. Continue the movement with straight arms halfway downward, keeping the head erect and chest expanded.

Eighth. Arms return gradually to their position at the side.

This exercise may be practised also with a continuous movement, without stopping at the various positions indicated above.

It may also be practised with the head turned to the right or left, while the body is kept square to the front.

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Fig. 25.

This is a severe movement, and should not be repeated more than two or three times in succession, till the pupil has acquired some proficiency.

VIII. *Circular Movement with bent Arms.*

Position.

Touch the shoulders lightly with the tips of the fingers.

First. Bring the elbows forward in front of the body.

Second. Lift the elbows as high as possible.

Third. Throw the elbows back, — the fingers still touching the shoulders.

Fig. 26.

Fourth. Carry the elbows around to the commencing position, meanwhile expanding the chest.

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CHAPTER V.

BREATHING AND DEVELOPMENT OF THE LUNGS.

I. *Breathing with Arm Movements.*

Fig. 27.

Position.

First. Bring the tips of the fingers to the shoulders, inhaling the breath through the nostrils at the same time.

Second. Strike downward and forward, clenching the fists with palms front, and expelling the breath through the nostrils with the movement.

The breath must be expelled by the action of the diaphragm and its auxiliary muscles of the waist and abdomen. This will naturally be the case if the pupil makes a decisive motion of the arms and clenches the fists.

II. *Deep Breathing.*

Position. Arms akimbo.

First. Inhale a deep breath slowly and tranquilly through the nostrils, taking care not to raise the shoulders.

Second. Give out the breath tranquilly through the nostrils, holding the chest expanded with easy firmness.

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III. *Abdominal Breathing.*

Position as in preceding exercise.

First. Inhale through the nostrils. The walls of the abdomen are thrown outward and become convex.

Second. Expel the breath through the nostrils. The abdominal walls are drawn inward and flattened.

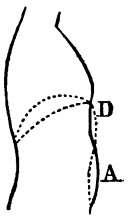

Fig. 28.

IV. *Costal Breathing.*

Place the palms of the hands against the lower ribs.

First. Inhale through the nostrils, and expand the waist sidewise as much as possible.

Second. Expel the breath by contracting the waist sidewise. This contraction may be aided by pressing with the palms against the lower ribs.

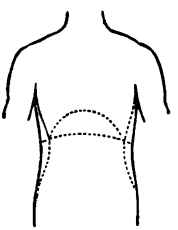

Fig. 29.

V. *Dorsal Breathing.*

Hands at the waist, thumbs forward and fingers pressing upon the small of the back, each side of the spine.

First. Direct the will to the muscles on which the fingers are resting, and throw them outward as much as possible, while inhaling the breath.

Second. Draw these muscles inward to expel the breath. The movement of the muscles of the back will naturally be much less than that of the abdominal muscles; and they are mutually dependent.

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VI. *Waist Breathing.*

Hands at the waist, fingers forward.

First. Inhale, and expand the waist in all directions, as if trying to burst a belt.

Second. Contract the whole waist and expel the breath. Do not allow the upper part of the chest to collapse.

VII. *Seizing the Breath.*

First. Inhale through the nostrils.

Second. Hold the breath a moment with a slight effort similar to that made in lifting a heavy weight. The muscles of the waist and abdomen will be firm and elastic like a drum-head.

Third. Give out the breath as you please.

VIII. *Expulsive Breathing.*

First. Inhale through the nostrils.

Second. Expel through the mouth as if whispering the syllable *Hoo!* to a person at a distance.

Give out the breath in a firm and full column.

IX. *Abrupt Breathing.*

First. Catch the breath quickly through the nostrils.

Second. Emit the breath with a sudden brief whisper,—*Hoo!*

X. *Effusive Breathing.*

First. Inhale a full breath.

Second. Exhale through the open mouth in the most gradual manner in a prolonged sound of the letter *h*, making a gentle breathing murmur, as of a sea-shell when held to the ear. The expiration may thus be prolonged from twenty to forty seconds. Never carry the exercise to any painful or fatiguing extent.

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XI. *Rapid Breathing.*

Breathe rapidly and gently through the open mouth, taking care to impel the breath from the base of the lungs. There will be a slight, elastic motion of the front muscles of the body, at the point indicated by the letter D, fig. 28.

XII. *Prolonged Breathing.*

First. Draw in the breath through the contracted lips as slowly and with as little effort as possible.

Second. Breathe out the air through the nearly closed lips slowly and gradually.

XIII. *Unequal Breathing.*

Place the palm of the left hand against the side, close under the arm-pit. Bend the right arm directly above the head.

Practise deep breathing in this position.

Reverse the positions of the arms and repeat.

Fig. 30.

It will be understood that, in all modes of breathing, the diaphragm — indicated by the dotted lines across Figs. 28 and 29 — performs an important part. It is drawn downward and flattened in inspiration, and curves upward in expiration of the breath.

"The amount of work a person can do is not so much dependent on his muscle as on his breathing capacity."

"The amount of oxygen received into the system is determined in a great measure by the capacity of the chest and the degree of the mobility of its walls."

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CHAPTER VI.

CONTROL OF THE ORGANS OF THE THROAT.

I. *Raising the Soft Palate.*

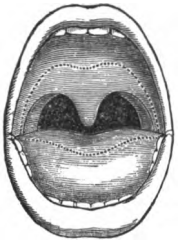

Fig. 31.

THE veil of the palate makes a sort of curtain at the back of the mouth, and forms a partition between the mouth below and the nasal passages above it. When it is raised as high as possible, it closes the opening from the back of the mouth to the nostrils, and the vocal current passes out entirely through the mouth. When it is allowed to fall upon the tongue, the passage to the mouth is closed, and the vocal current escapes by the nostrils, producing a nasal tone.

Fig. 32.

When it is partially contracted, the vocal current passes partly through the mouth and partly through the nose. To avoid nasality, the palate must be sufficiently raised.

The soft palate is raised in the act of gaping. The direction given, therefore, to the pupil who is learning to control his palate is, at first, to "think a gape."

The movements of the palate should be studied before a mirror. If the gaping effort should not raise it sufficiently,

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a more powerful contraction may be obtained by taking hold of some heavy object and lifting with all the might. The palate will be contracted in sympathy with the general muscular effort. The uvula (pendent portion of the palate), if healthy, may be so contracted as entirely to disappear from sight.

Do not get the impression that a great effort is required to lift the palate. It is done almost or quite unconsciously, when the sensation of its movement becomes familiar.

II. *Depressing the Base of the Tongue.*

In practising the preceding exercise, the pupil has doubtless observed that the base of the tongue has a tendency to descend whenever the palate is raised. But special attention should be given to this movement. The practice of the gape or yawn will depress the base of the tongue to a certain extent. A more perfect control over this organ will be gained by the following exercises: —

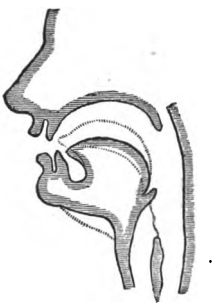

Fig. 33.

First, carry the point of the tongue forward between the teeth; then draw the whole tongue vigorously backward, as if trying to swallow it.

Or, pass the tip of the tongue along the roof of the mouth to a point as far back as possible.

We may test whether the movement is successfully performed by placing a finger at the front of the neck, close under the jaw. The throat will be thrown forward and outward like that of a canary-bird when singing, thus increasing the interior capacity of the pharynx.

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These movements must be studied and practised till the base of the tongue can be easily and loosely dropped at will.

III. *Raising and Depressing the Larynx.*

The larynx (Adam's apple) rises and falls with the movements of the base of the tongue, to which it is attached. In the act of swallowing it ascends to its highest position. In gaping it descends. In singing the musical scale from the lowest note of the voice upward, the larynx gradually rises. The movement may be verified by the touch.

The quality of the voice is affected by the position of the larynx. If the greatest volume of voice be desired, the larynx must be held fixed in its lowest position.

IV. *Directing the Column of Breath.*

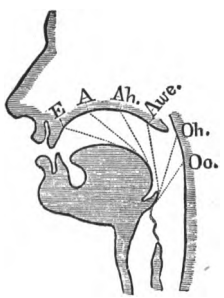

Fig. 34.

The column of breath proceeding upward through the windpipe will strike different portions of the roof of the mouth, according as the base of the tongue and the larynx are more or less depressed; when these are in their lowest position, the breath naturally takes a vertical direction; but may be inclined more or less toward the lips by properly adjusting the organs.

Watch the direction of the breath while whispering in succession the following vowels: *ē, ā, ah, awe, oh, oo.* In producing the vowel *ē* with a prolonged whisper, the air emitted will be felt striking the upper gums. At the second vowel it will strike farther up on the hard palate. At the third it will strike the middle of the roof of the mouth; and farther backward with each successive vowel. But the

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student must learn to direct all the vowels to any one point, at will. In ordinary utterance the column must be directed well forward in the mouth; but certain effects are produced by directing it farther backward.

V. *Whispered Stroke of the Glottis.*

Utter with a gently explosive whisper the sound of *u* in the word *up*.

There is in this exercise a momentary occlusion of the glottis, by which the breath is barred and accumulated for a sudden discharge, similar to what occurs with the lips in energetically pronouncing the letter *p*. There is a similar action of the tongue against the teeth in giving the sound of *t*; and against the palate in the sound of *k*.

The stroke of the glottis may be compared to a cough; but it is more gentle and sudden. There is no scraping or rasping of the throat. When rightly performed, a slight twitch of the soft palate, and sometimes of the nostrils, accompanies it.

This exercise prepares the organs for the practice of explosive tones, and for the singer's *coup de la glotte*.

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CHAPTER VII.

PRODUCTION OF TONE.

In order to produce a good tone, the pupil must become so familiar with the following conditions that he will fulfil them unconsciously: —

1. Position.
2. Right carriage of the chest.
3. Proper filling of the lungs.
4. Control of the expulsion.
5. Right direction of the vocal current.

If the exercises in the preceding chapters have been judiciously used, the above conditions have already been mastered. The position is easily erect; the chest is somewhat projected; the breath is quietly and promptly inhaled; the muscles of the waist and abdomen are kept gently elastic, so as to control the expulsion; the vocal current is directed toward the front of the mouth.

Fig. 35.

I. *Pure Tone.*

Begin with the vowel sound *oo* (as in cool). The pitch should be that which is easiest for the pupil, — not lower than nor higher than . Make the tone gentle, smooth, and musical.

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If the tone produced is too hard in quality, use less muscular effort, and be sure to drop the jaw low enough to make room for the vibrations in the mouth.

If the tone is husky, use less breath.

After a single vowel sound has been produced with a good quality of voice, we may proceed to the practice of the various vowels as found in the table below. Proceed in practice from the easier to the more difficult sound.

The form of the mouth will of course vary with the different vowels, but the breath must take the same direction in all.

Principal Vowel Sounds.

ā as in ale, day.	ō as in old, no.
ä " " arm, car.	ô " " ooze, too.
â " " all, law.	ŏ " " on, cot.
ă " " at, can.	ū " " use, few.
ē " " eve, see.	ŭ " " up, cut.
ĕ " " end, met.	û " " full, wolf.
ī " " ile, fy.	oi " " oil, boy.
ĭ " " in, pit.	ou " " out, bow.

II. *Breath-Tone.*

Proper position. Active chest. Inhale a full breath through the nostrils; then expel through the open mouth with a half-whispered quality to the syllable *Ho!*

Try to make the column of half-vocalized breath as large and as firm as possible.

This is a fatiguing exercise, and can be repeated only a few times in succession without exhaustion. Its use is, to increase the power and fulness of the voice.

III. *Full Tone.*

In addition to the preliminary conditions named in the preceding exercises of this chapter, the pupil must give attention to the following points: —

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1. Drop the jaw as with its own weight.

2. Raise the soft palate.

3. Expand the pharynx, by easily dropping the base of the tongue.

4. Draw in the corners of the mouth, and slightly project the lips.

5. Fix the eyes on some distant point above the level of the mouth, and throw or float the tone, aiming at that point.

Do not in any way force or squeeze the tone; but let it leap freely and joyously forth.

Freedom, ease, fulness, and elasticity should characterize this tone; for a large share of the faults in quality proceed from some constraint of body or mind.

Practise all the vowel sounds, with the above hints in mind, — proceeding from the more open to the close vowels.

IV. *Projection of Tone.*

As directed in the preceding exercise, throw the tone toward a distant point. Do this with precision, as if aiming an arrow at a mark.

Throw the sound to points at different distances; and, further, practise holding the tone, as if steadily pouring it, like a stream from a hose-pipe, upon a given mark taken by the eye.

If any difficulty is experienced in apprehending this, let the pupil stand at the end of a large room and read aloud "to himself"; then let him read to another person at the opposite end of the room, with an effort to make himself understood. In the latter case the voice will be projected. An illustration is afforded where a person calls to another across a stream: "Ho! Bring the boat over!"

Practice should be had in projecting soft tones as well as loud ones, using the different vowel sounds.

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V. *Explosive Tones.*

Give two whispered strokes of the glottis, and at the third allow the tone to be produced with the stroke. The sound produced is sudden, cutting, but gentle so far as the muscular effort is concerned. There is no straining nor cough. The sound pops on the ear, with an effect that might be compared to the percussive bursting of an inflated paper bag.

When cultivated, the organs will thus produce a pistol-like explosion without any unnatural effort. It requires very little expenditure of breath; forty or fifty explosive tones can be made with a single breath after the knack is acquired.

When a little facility is attained, the sounds should be produced without the preliminary whisper. Practise with level tones first, and afterwards with slides, on the various vowels.

Perfection in this exercise is to be able to perform it with the most gentle and delicate precision.

VI. *Orotund.*

The term "orotund" is applied to the tones which are the fullest and grandest the organs are capable of giving forth. In producing this quality, the vocal apparatus is brought into its most complete action; the lungs are expanded, the respiratory muscles in energetic action, the vocal passage, from the larynx outward, opened roundly to the greatest extent. The following points demand attention in acquiring the orotund: —

1. The pharynx is expanded.
2. The base of the tongue is depressed.
3. The larynx descends.
4. The veil of the palate is raised.

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5. The vocal passage from the glottis to the mouth is made large and round.

Perhaps no specific direction can be given the pupil which will better enable him to fulfil the above conditions than to tell him to make his tone as in gaping; and to keep the muscles of the waist elastic. But as the gaping quality will be hollow and sepulchral, we must be sure not to stop here, but see that the column of tone is sent forward in the mouth, making it pleasant and musical.

VII. *Distinction between Pure Tone and Orotund.*

There is no exact line of demarcation between pure tone and orotund. They are comparative terms, as light and darkness are. There are no two consecutive moments at dawn or twilight when it can be said, "Now it is light; now it is dark." So the pure tone is gradually developed into the orotund by increase of volume. Yet two tones on the same pitch may be so different in quality that we shall have no hesitation in pronouncing one pure tone, and the other orotund. Pure tone is not necessarily soft nor orotund loud.

The chief physiological points of difference are as follows: —

In Pure Tone.	*In Orotund.*
1. The larynx rises.	1. The larynx is depressed.
2. The soft palate partially falls.	2. The soft palate is raised.
3. The tongue is in its natural position.	3. The back of the tongue is dropped.
4. The vocal passage is narrow.	4. The vocal passage is wide.
5. The air-column is directed to the front of the mouth.	5. The air-column is directed (in learning) vertically.

Take a moderately low pitch and produce a pure tone, as directed above, then change the action of the organs so as to produce the orotund on the same pitch. Thus the distinction will be fixed in the mind.

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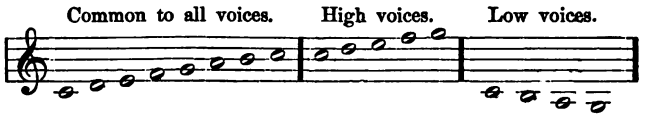
VIII. *The Musical Scale.*

Great advantage will be derived from the practice of the musical scale, in giving purity and flexibility to the voice.

Practise the scale ascending and descending with slow notes, taking a quiet breath through the nostrils before each note. Also practise the scale with rapid runs.

Take great care to make the tone free from all huskiness, hardness, nasality, guttural quality, or other fault. Let there be no straining, no distortion of the features, or unpleasant effort of any kind. Be sure not to waste the breath; the less breath expended, other things being equal, the purer and clearer the tone.



IX. *Musical Chords.*

Divide the class into three portions, and let them practise the chords given below. Let the first division sound the lowest note, the second the middle note, the third the highest note; then let all three notes be sounded together. Practise thus, loud tones, soft tones, and swells, — the latter by beginning very softly, increasing to the fullest power of the voice, then gradually dying away to silence.

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CHAPTER VIII.

VOWEL ANALYSIS.

I. *Vowels in the Order of their Formation.*

	Long Vowels.	Short Vowels.	Diphthongs.*
1.	ĒEL	ĬLL	U = Ĭ-o͝o = YOU
2.	ĀLE	ĔLL	
3.	ÅIR	ĂT	
4.	ÄH	ÅSK	I = ÄH-Ĭ
5.	ÜRN	ŬP	OU = ÄH-o͝o
6.	ÅWE	ŎN	OI = ŏ-Ĭ
7.	Ō	[ŌRE]	
8.	ÔOZE	FŎŎT	

Note the following points in the above table, and verify them by practice: —

1. The vowels in the first column are long; those in the second column are short; those in the third column are double, or diphthongal.

2. Vowels in the same horizontal line are made in (nearly) the same position of the organs of speech (the diphthongs being placed on the line of their initial sound).

3. The tongue is raised nearest the roof of the mouth in the vowel at the top of the column, and gradually sinks in descending the column; the converse is of course true, —

* Long *A* and long *O* also have a diphthongal character, — *A* having its termination in *ĕ* or *ĭ*, and *O* having its termination in *o͝o* or *o͝o*.

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the tongue gradually rises toward the roof of the mouth in ascending the vowel column.

4. The lips are most extended sidewise in producing the first vowel; they are gradually separated, reaching their widest opening at the fourth vowel, *Ah;* then they are gradually contracted, reaching their closest position at the foot of the column, *oo.*

II. *Tendencies of Unaccented Vowels.*

The character of the vowel is determined by the shape of the oral passage, that is, by the adjustment of the tongue, palate, and lips. When these organs are fixed in an exact position, they become the mould in which the corresponding vowel is cast. In careless or lazy utterance the organs are imperfectly adjusted, and the vowels therefore imperfectly formed. Some positions of the organs require less effort than others; and it is toward these easier, more lax positions that vowel utterance constantly tends. The sound which requires the least muscular tension is that heard in *urn*, *burr*, etc.; and this sound is frequently recurring in the utterance of slovenly speakers, thus: pŭtatŭh, for potato; windŭh, for window; whŭt, for what; indŭvisŭble, for indivisible; charŭty, for charity; will yŭh? for will you? etc.

But deviations from the exact sound of the vowel properly occur in syllables which are wholly without accent. In the utterance of accented syllables the organs of speech have naturally a certain degree of tension, which makes the sound more definite; but in unaccented syllables the organs relax their tension, the oral passage is therefore changed in shape, and the vowel is correspondingly modified.

The following table indicates the tendencies of the vowels when unaccented, or, as termed by Worcester, obscure: —

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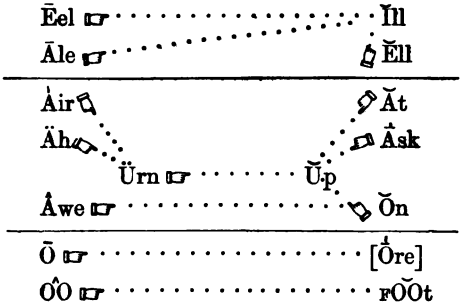
Table showing the Tendencies of Vowels when Obscure.



It will be observed, from the above table, that vowels have the following general tendencies when unaccented: —

1. Long vowels tend to become short.
2. The upper vowels verge toward ĭ (short i).
3. The middle vowels verge toward ŭ (short u).
4. The lower vowels verge toward o͝o (as in foot).

Dictionaries usually leave unaccented syllables unmarked; and it is often difficult to determine the quality of an obscure vowel. The following rules will aid in doubtful cases: —

1. *A*, *i*, or *y* ending an unaccented syllable is generally short obscure, as in the words, *a*-bound, capa-ble, di-rect, py-ri'tes.

Exception. — These vowels are long when they directly precede an accented vowel, as in *a*-e'rial, di-am'eter, hy-e'na.

2. *E*, *o*, or *u*, ending an unaccented syllable, is generally long obscure, as in *e*-vent, mo-lest, cu-taneous.

3. In cases where the preceding rules will not apply, place the accent on the doubtful syllable to determine its sound; thus, change lag'gard to laggard', and it will readily be perceived that the sound in the last syllable is that of the fourth long vowel. Then by noticing the index leading from it in the table above, we see that this sound when obscure tends toward ŭ (short u).

The article *a* has always the sound of the third short vowel obscure, approaching the fifth short vowel, ŭ.

The article *the* is pronounced *thĭ* before a vowel, and thŭ (vowel very obscure) before a consonant.

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III. *Long Vowels in Words.*

1. *First Long Vowel.* — Eve, see, key, field, people, pier, fatigue, quay, machine, camphene.

Obscure, tending toward ĭ. — Before, event, elegant, petition, society, enemy, coffee, serene.

2. *Second Long Vowel.* — Aim, lake, vein, day, label, obey, celebrate, fermentation.

Obscure, tending toward ĭ. — Sunday, Monday, fountain, village, orange, cabbage, chocolate, average, — delicate intricate.

3. *Third Long Vowel.* — Air, pair, there, prayer, careful, parent.

Obscure, tending slightly toward ŭ. — Parental, preparation, declaration.

4. *Fourth Long Vowel.* — Arm, far, cart, daunt, laugh, half, calf, father, aunt, guard.

Obscure, tending toward ŭ. — Dollar, pillar, scholar, laggard, nectar, particular, liar, poniard.

5. *Fifth Long Vowel.* — Urn, word, sir, furnish, journey, confirm, disperse, mirth.

Obscure, same sound shortened. — Termination, certificate, confirmation.

6. *Sixth Long Vowel.* — All, saw, lawful, sauce, taught, halter, false, also, always, bought, talk.

Unaccented, same sound shortened. — *A*udacity, *Paw*tucket, *cau*sality, *au*ricular.

7. *Seventh Long Vowel.* — Old, foe, beau, tone, yeoman, sew, cone, hope, holy, disown, most, only.

Obscure, tending toward ŏ. — Potato, crocodile, tobacco, original, philosophy, apposite.

8. *Eighth Long Vowel.* — Ooze, who, pool, group, rude, prudent, canoe, rheum, manœuvre, recruit.

Obscure, tending toward o͝o. — Prudential, rheumatic, erudition, brutality, together.

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IV. *Short Vowels in Words.*

1. *First Short Vowel.* — It, tip, prince, mystery, been, busy.

Unaccented, the same sound. — Indivisibility, historical, minutely, outfit, discreet, charity, impossible.

2. *Second Short Vowel.* — Elk, let, bread, measure, steady, leopard, bury, said.

Unaccented, tending slightly toward ĭ. — Boxes, duel, helmet, riches, wicked.

3. *Third Short Vowel.* — Am, sack, tan, carry, plaid, accident, alternate, battle.

Obscure, tending toward ŭ. — *A*bode, *a*bash, cap*a*ble, err*a*nd, b*a*lloon, orph*a*n, dism*a*l, c*a*pacious, comfort*a*ble, *a*greeable.

4. *Fourth Short Vowel.* — Ask, past, grass, lance, staff, chant, gasp, chance.

Obscure, tending toward ŭ. — Ide*a*, sof*a*, comm*a*, Cub*a*, Amer*ica*, fragr*a*nce, breakf*a*st, compass, windlass.

5. *Fifth Short Vowel.* — Up, much, bulge, blood, touch, does.

Unaccented, not changed in quality. — *U*ndo, *u*nseal, con'*duct*.

6. *Sixth Short Vowel.* — Odd, mob, dot, foster, forest, wander, knowledge.

Obscure, tending toward ŭ. — Labor, error, orator, carrot, mammoth, commend, cassock, camphor.

7. *Seventh Short Vowel.* — Gore, glory, story, wholly.

Obscure, tending toward ŭ. — Territory, acrimony, matrimony, parsimony, promissory, promontory.

8. *Eighth Short Vowel.* — Foot, bush, wolf, should, cushion.

Obscure, not changed in quality. — Mournful, ambush, hurrah.

V. *Diphthongs in Words.*

1. *First Diphthong.* — Useful, few, pew, new, fume, student, mew, stupid, beauty, duty, cue, review, importune, opportunity, mutual, institution, constitution, fluid, consume, lunar.

Obscure, same sound shortened. — Figure, injure, creature, nature, literature, pleasurable, verdure, usual.

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2. *Second Diphthong.* — Ice, right, glide, smile, concise.

Unaccented, not changed in quality. — Diameter, diagonal, triennial, infantile, reconcile, crystalline.

3. *Third Diphthong.* — Out, now, loud, confound, mouth, hourly.

Unaccented, not changed in quality. — Foundation, com'pound.

4. *Fourth Diphthong.* — Oil, boil, toy, hoist, appoint, recoil.

Unaccented, not changed in quality. — Tenderloin, asteroid, parboil.

VI. *General Exercise in Vowel Analysis.*

Copy the Vowel Table upon the blackboard. Then take any sentence from the reading-book and practise thus: The teacher calls a word or single syllable, the class repeats the vowel sound in that syllable, and a scholar at the board indicates it in the table. Use monosyllables at first; and practise only accented vowels till the scholars have learned them accurately.

CHAPTER IX.

ARTICULATION.

ARTICULATION is effected by the action of the lips, tongue, palate, and jaws. In order that articulation may be perfect, there must be a prompt, neat, and easy action of these organs. When they move feebly or clumsily, the articulation is indistinct or mumbling. An elastic play of the muscles of the mouth is necessary, not only for distinctness of utterance, but for the expressiveness of the face.

The following exercises will aid to discipline the muscles used in articulation, and accustom them to energetic action. After a vigorous tone has been given to these muscles, their movements in utterance must not be excessive, or too apparent to the eye.

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I. *For the Lips and Jaws.*

First. Pronounce the vowel ē, extending the lips as much as possible sidewise, and showing the tips of the teeth.

Second. Pronounce *ah*, dropping the jaw and opening the mouth to its widest extent.

Third. Pronounce *oo* (as in *c*ool), contracting the lips.

Then, the teacher having drawn upon the blackboard a

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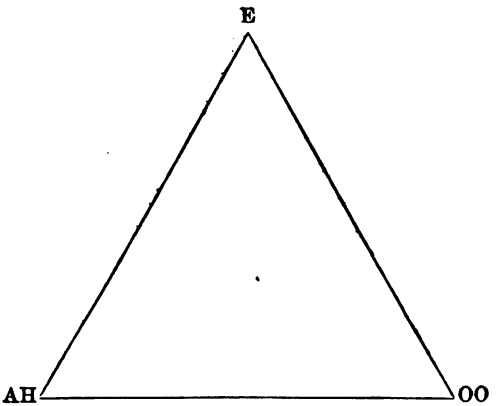
triangle with the three sounds indicated at the angles, let him pass the "pointer" around in a circle, touching at the angles, and require the pupils to utter the vowels, as he indicates them, in rapid succession, *continuously*, that is, without pausing between them. Having gone round three or four times in one direction, make a signal for the pupils



to stop; then taking a fresh breath, go round the opposite way. So take each of the other angles as a starting-point, and go round both ways. We shall thus have repetitions of each of the following: *E-ah-oo; e-oo-ah; ah-e-oo; ah-oo-e; oo-ah-e; oo-e-ah.*

II. *For the Lips and Tongue.*

The same exercise may be practised without moving the jaw. Set the teeth at a fixed distance apart, — say the width of two fingers, — then form the above-named vowels exclusively by the action of the tongue and lips.

The position of the jaw may be rendered certain, if needful, by setting a short stick or bit of card between the front teeth.

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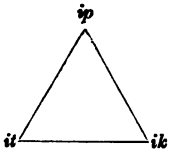
III. *For the Jaw.*

Whisper alternately the sounds *ē, ah;* allowing the jaw, in the latter sound, to drop as it were with its own weight. The action of the jaw must not be rigid, but loose and free.

IV. *For the Lips, Tongue, and Palate.*



First. Pronounce the syllable *ip*, bringing the lips in contact and separating them with a smart, percussive recoil.

Second. Pronounce the syllable *it.* The tip of the tongue touches against the upper teeth, and promptly recoils.

Third. Pronounce the syllable *ik.* The back of the tongue shuts against the soft palate, and promptly recoils.

Pass from point to point in both directions, as in Exercise I.

Then practise the same, omitting the vowel sound, and producing only the slight puff of recoil indicated by the consonant.

The consonants *b, d, g* may afterwards be practised in a similar manner.

V. *Consonants in the Order of their Formation.*

Aspirates.	Sub-vocals.	Liquids. Nasals.
P *p*ay, a*p*e.	B *b*at, ca*b*.	M *m*ar, ar*m*.
Wh *wh*y, ——.	W *w*ay, ——.	
F *f*ed, dea*f*.	V *v*eal, lea*v*e.	
Th *th*in, my*th*.	Th *th*is, wi*th*.	
S *s*ell, le*ss*.	Z *z*one, no*s*e.	
T *t*ide, ligh*t*.	D *d*ay, ai*d*.	N *n*o, ow*n*.
		L *l*et, fe*ll*.
	R *r*oll, ——	R ——, oa*r*.
Sh *sh*ed, fle*sh*.	Zh a*z*ure, rou*g*e.	
H *h*ay, ——.	Y *y*et, ——.	
K *k*eep, wea*k*.	G *g*um, mu*g*.	Ng ——, si*ng*.

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Observe in the above table the following points, and test them by practice: —

1. All the letters in the left-hand column are aspirates, or whispered consonants.

2. Those in the other columns are sub-vocals, or voice consonants.

3. Those in the third and fourth columns are liquids, or consonants whose sounds can be indefinitely prolonged.

4. Those in the fourth column are nasals, or consonants in which the vocal current issues through the nose.

5. In practising any vertical column from above downward, the point of contact of the organs is first at the lips, and moves farther back with each successive consonant.

6. In practising any column upward, the point of contact of the organs is first at the back of the mouth, and moves gradually forward to the lips.

7. Consonants in the same horizontal line are formed with the same position of the organs.

VI. *Initial Consonant Combinations.*

bw	as	in	buoy	gl	as	in	glass	sl	as in slave
by	"	"	beauty	gr	"	"	great	sm	" " smile
bl	"	"	blade	kw	"	"	queen	sn	" " snow
br	"	"	bride	ky	"	"	cue	sf	" " sphere
py	"	"	pew	kl	"	"	cleave	sp	" " spire
pl	"	"	place	kr	"	"	crime	st	" " steam
pr	"	"	price	my	"	"	muse	sk	" " sky
dy	"	"	dew	ny	"	"	neuter	spl	" " spleen
dw	"	"	dwarf	fy	"	"	few	spr	" " spring
dr	"	"	draw	fl	"	"	flight	spy	" " spume
dzh	"	"	jew	fr	"	"	fright	str	" " straw
ty	"	"	tune	vy	"	"	view	sty	" " stew
tw	"	"	twelve	thw	"	"	thwart	skr	" " scream
tr	"	"	try	thy	"	"	thew	skw	" " squint
tsh	"	"	chair	thr	"	"	three	sky	" " skew
gw	"	"	guelph	sw	"	"	sway	shr	" " shrine
gy	"	"	gewgaw	sy	"	"	sue		

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VII. *Terminal Combinations.*

1. *Liquid and Single Aspirate.*

He*lp*, e*lf*, hea*lth*, e*lse*, fe*lt*, We*lsh*, mi*lk*;
la*mp*, ny*mph*, drea*mt*;
ni*nth*, da*nce*, te*nt*, — stre*ngth*, i*nk*;
sha*rp*, tu*rf*, ea*rth*, purse, hea*rt*, ha*rsh*, ha*rk*.

2. *Double Aspirates.*

de*pth*, ste*ps*, a*pt*;
fi*fth*, fi*fes*, le*ft*;
bro*ths*;
wa*sp*, po*st*, ta*sk*;
loo*ks*, a*ct*.

3. *Liquid and Double Aspirates.*

A*lps*, gu*lped*, gu*lfs*, twe*lfth*, ingu*lfed*;
la*mps*, sta*mped*, triu*mphs*, te*mpts*;
te*nths*, agai*nst*, pri*nts*, — *lengths*, ri*ng'st*;
ha*rps*, wa*rped*, *serfs*, ea*rth's*, fi*rst*, ca*rts*, ma*rch*.

4. *Triple Aspirates.*

De*pths*, droo*p'st*, ade*pts*; fi*fths*, lau*ghst*, ra*fts*;
loo*kst*, fa*cts*;
a*sps*, po*sts*, de*sks*;
sa*tst*, pa*tched*;
loo*k'st*, a*cts*.

5. *Liquid and Triple Aspirates.*

He*lp'st*, twe*lfths*, mi*lk'st*, ha*lt'st*, fi*lched*;
li*mp'st*, atte*mptst*;
wa*nt'st*, fli*nched*, — preci*ncts*, thi*nkst*;
wa*rp'st*, dwa*rf'st*, emba*rk'st*, bu*rsts*, hu*rtst*, a*rch'd*, wo*rk'st*.

6. *Quadruple Aspirates.*

Si*xths*;
te*xts*.

7. *Liquid and Single Sub-vocal.*

Bu*lb*, de*lve*, e*lls*, o*ld*;
rho*mb*, ge*ms*, fa*med*;

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len*s*, en*d*, — son*g*s, han*g*ed;
or*b*, ner*v*e, bar*s*, cor*d*, iceber*g*;
pri*s*m, froz'*n*.

8. *Double Liquids.*

E*l*m, sto*l*en,
ar*m*, mo*r*n, cu*r*l.

9. *Double Sub-vocals.*

We*b*s, pro*b*ed;
ca*v*es, sa*v*ed, ba*th*es, brea*th*ed;
ga*z*ed;
bu*d*s, lo*dg*e;
lo*g*s, be*gg*ed.

10. *Double Liquids and Double Aspirates.*

Overwhe*lm'st*, cha*rm'st*, sco*rn'st*.

11. *Liquid and Double Sub-vocals.*

Bu*lb*s, bu*lb*ed; wo*lv*es, involved; fo*ld*s, bi*lg*e;
hi*ng*e, la*nd*s;
or*b*s, cur*b*ed, bi*rd*s, icebe*rg*s.

12. *Double Liquids and Single Sub-vocal.*

E*lm*s, overwhe*lm*ed;
cu*rl*s, a*rm*s, for*m*ed, hor*n*s, bur*n*ed.

13. *Double Liquids and Double Sub-vocals.*

Wo*rld*s.

14. *Double Liquids and Double Aspirates.*

Cha*rm'st*, sco*rn'st*.

15. *Triple Sub-vocals.*

Fle*dg*ed.

16. *Liquid and Triple Sub-vocals.*

Bu*lg*ed, cha*ng*ed, ur*g*ed.

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MIXED ARTICULATIONS.

17. *Liquids and Aspirates.*

Stifl'st, sparkl'st;
soften, token, waken'st.

18. *Sub-vocals and Aspirates.*

Robb'st, amidst, width, digg'st, rav'st, writh'st;
prob'dst, hundredths, begg'dst, catch'dst.

19. *Liquids, Sub-vocals, and Aspirates.*

Hobbles, baffled, rifles, dazzl'd, kindles, sparkl'd, mingl'd, rattl'd, titles, twinkles, scruples;

troubl'st, trifl'st, shov'lst, kindl'st, struggl'st, puzzl'st, trampl'st, shieldst, revolv'st;

help'dst, trembl'dst, trifl'dst, shov'ldst, trampl'dst, involv'dst, kindl'dst, mingl'dst, twinkl'dst, fondl'dst, dazzl'dst, rattl'dst;

stiff'ns, deaf'n'd, wak'ns, wak'n'd, madd'n'd, whit'ns, rip'n'd, opens;

sendst, wak'n'dst, madd'n'dst, lighten'dst, ripen'dst, hearken'dst, doom'dst;

absorbst, regard'st, curb'dst, hurl'dst, charm'dst, return'dst, starv'dst;

strength'ns, strength'n'd, wrong'dst, lengthen'dst

20. *Combinations in which the same Articulation occurs twice.*

Act'st, lift'st, melt'st, hurt'st, want'st, shout'st, touch'd, parch'd, help'dst, bark'dst, prompt'st, touch'dst, rattl'st;

bursts, tasks, grasps, mists, bask'st, lessenst, nestl'st, puzzles, enlist'st.

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CHAPTER X.

SLIDES OR INFLECTIONS.

One of the essential distinctions between song and speech is this: in the former, a given tone is on the same level of pitch through its whole extent, and the progression from note to note is made by distinct steps; in the latter, the voice is continually sliding upward and downward on the vowel sounds.

In asking a direct question the voice glides from low to high, and in the answer it slides downward. Thus, one asks another at a distance what he wants, — "The bâll?" "Nò! the knîfe." The movement of the voice on the word "ball" is a rising slide or inflection; that upon "no" and "knife" is falling. The more intense the question and reply, the further up and down would the voice run.

In sad or plaintive utterance the slide becomes semitonic or minor. In irony or in double-meaning, the voice waves upward and downward on the same sound, producing the circumflex slide, — named rising or falling, according as the voice moves up or down at its close.

In the expression of awe and sublimity, and in emotions implying vastness and force, the voice usually has a level movement from note to note, "like the repeated sounds of a deep-toned bell." This intonation in speaking is termed the monotone.

Including the monotone, we have therefore the following forms of inflection, upon which the pupil should be drilled, with vowels and words: —

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1. Common or major slides, — rising and falling.
2. Semitonic or minor slides, — rising and falling.
3. Circumflex slides, — rising and falling.
4. Monotone.

The following exercises will practically illustrate the various slides or inflections: —

I. *Falling Slides.*

1. Rouse thee ŭp! O waste not life in fond delûsions!
Be a sŏldier, — be a hĕro, — be a măn!

2. "Hâlt!" The dust-brown ranks stood fâst.
"Fīre!" Out blazed the rīfle blast.

3. Freĕdom calls you! quĭck, be rĕady,
Think of what your sīres have done;
Onward, ŏnward! strong and steady, —
Drive the tyrant to his dĕn;
On, and let the watchword be,
Country, home, and lĭberty.

II. *Rising Slides.*

1. May I stáy here? — I have no objéction. You may if you lĭke.

2. Is this the part of wĭse men, engaged in a great and arduous struggle for lĭberty? Are we disposed to be of the number of those, who, having eyes, sée not, and having ears, heár not, the things which so nearly concern their temporal salvátion?

3. Is not the consciousness of doing góod a sufficient reward?

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III. *Rising and Falling Slides.*

1. Sĭnk or swĭm, lĭve or dĭe, survĭve or pèrish, I give my hánd and my heàrt to this vote.

2. *Prince Henry.* What 's the màtter?
Falstaff. What 's the mátter? Here be four of us have taken a thousand poûnds this morning.
Prince Henry. Where ĭs it, Jack, where ĭs it?
Falstaff. Where ĭs it? Taken fròm us, it is.

3. They tell us, sir, that we are wèak, — unable to còpe with so formidable an adversary. But when shall we be strònger? Will it be the next wéek, or the next yéar? Will it be when we are totally disármed; and when a British guard shall be stationed in every hóuse? Shall we gather strength by irresolution and ináction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemy shall have bound us hand and fóot? — Sir, we are nòt weak, if we make a proper use of those means which the God of nature hath placed in our power.

IV. *Minor Rising Slides.*

1. Give me three grains of córn, mother,
Only three grains of córn.

2. Oh! párdon me, thou bleeding piece of éarth,
That I am meek and géntle with these — bútchers.

3. O my lord,
Must I then léave you? must I needs forego
So góod, so nóble, and so trúe a master?

V. *Minor Falling Slides.*

1. O, sàve me, Hubert, sàve me! My eyes are out
Even with the fierce loòks of the bloody men.

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2. Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
Alas! it cried — give me some drink, Titinius —
As a sick girl.

3. Come nearer to my side, mother,
Come nearer to my side,
And hold me fondly, as you held
My father when he died.

VI. *Rising Circumflex.*

1. It is vastly easy for yŏu, Mistress Dial, who have always, as everybody knows, set yourself up above mĕ, — it is vastly easy for yŏu, I say, to accuse ŏther people of lăziness.

2. Dŏ! I tell you, I rather guess
She was a wŏnder, and nothing less!

3. The common error is to resolve to act right after breakfast, or after dinner, or to-morrow morning, or next time: but nŏw, just nŏw, this ŏnce, we must go on the same as ever.

VII. *Falling Circumflex.*

1. Ôh! but you regrêtted the partition of Poland! Yês, regrêtted! — you regretted the violence, and that is àll you did.

2. Talleyrand, being pestered with questions by a squinting man, concerning his broken leg, replied, "It is quite crooked — *as you sêe.*"

3. None dared withstand him to his face,
But one sly maiden spake aside:
"The little witch is evil eyed!
Her mŏther only killed a côw,
Or witched a chûrn or dâiry-pan;
But shĕ, forsooth, must charm a mân!"

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VIII. *Rising and Falling Circumflexes.*

1. If you said sŏ, then I said sô. O hô! did you say sŏ? So they shook hands and were sworn brothers.

2. Now, in building of chaises, I tell you what,
There is always somewhere a weakest spot;
And that 's the reason, beyond a doubt,
A chaise breaks dŏwn, but dŏes n't wear ôut.

3. He, I warrant him,
Believed in no other gods than those of the crĕed;
Bowed to no îdols — but his mŏney-bags;
Swore no false ôaths — except at the cŭstom-house;
Kept the Sâbbath — ĭdle; built a mônument
To honor his — dĕad fâther.

IX. *Monotone.*

1. Hōly! hōly! hōly! Lōrd Gōd of Sabaoth!

2. The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itsèlf, —
Yea, all which it inhèrit, shall dissolve,
And, like this unsubstantial pageant, faded, —
Leave not a ràck behìnd.

3. In all time,
Calm or convulsed, — in breeze, or gale, or storm, —
Icing the pole, or in the torrid clime
Dark heaving; — boundless, endless, and sublime, —
The image of Eternity, — the throne
Of the Invisible; — . . . .
. . . . thou goest forth, dread, fathomless, alône.

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CHAPTER XI.

QUALITY OF VOICE.

THIS chapter may be considered supplementary to that on the Production of Tone; and, if preferred, may be practised in connection with that. Examples are given of the application of the different qualities of voice, — including the whisper, — which are used in ordinary reading. These are all that are needed by the pupil, except for some forms of personation and dramatic representation, which would require certain faulty qualities not tending to improve the voice.

Good taste will guide the application of the various vocal qualities; but the following general principles may be laid down: —

1. *Pure tone* is used in unimpassioned discourse; in the expression of light and agreeable emotions; and in sadness or grief when not mingled with solemnity.

2. *Orotund* is used to express whatever is grand, vast, or sublime.

3. *Aspirated quality* expresses secrecy, fear, darkness, or moral impurity.

4. The *Whisper* has expressive power similar to that of the aspirated quality of voice. It is seldom employed in reading or speaking; but should be practised as an exercise to strengthen the organs of speech.

I. *Whispering.*

1. "Is all prepared? — speak soft and low."
"All ready! we have sent the men,
As you appointed, to the place."

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2. All silent they went, for the time was approaching,
The moon the blue zenith already was touching;
No foot was abroad on the forest or hill,
No sound but the lullaby sung by the rill.

3. Hark! I hear the bugles of the enemy! They are on their march along the bank of the river. We must retreat instantly, or be cut off from our boats. I see the head of their column already rising over the height. Our only safety is in the screen of this hedge. Keep close to it; be silent; and stoop as you run. For the boats! Forward!

II. *Half-Whisper, or Aspirated Tone.*

1. And the bride-maidens whispered, "'T were better, by far,
To have matched our fair cousin with young Lochinvar."

2. "Silence!" in undertones they cry,
"No whisper! — not a breath!
The sound that warns thy comrades nigh
Shall sentence thee to death."

3. And once behind a rick of barley,
Thus looking out did Harry stand;
The moon was full, and shining clearly,
And crisp with frost the stubble land. —
He hears a noise — he 's all awake —
Again! On tip-toe down the hill
He softly creeps.

III. *Pure Tone.*

1. Oh, young Lochinvar is come out of the west, —
Through all the wide border his steed was the best;
And save his good broadsword he weapon had none, —
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

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2. How sweet the moonlight sleeps upon this bank;
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.

3. The splendor falls on castle walls,
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.

IV. *Orotund.*

1. O thou that rollest above, round as the shield of my fathers! whence are thy beams, O Sun! thy everlasting light?

2. I would call upon all the true sons of New England to co-operate with the laws of man and the justice of Heaven.

3. Rise, like a cloud of incense, from the earth!
Thou kingly spirit, throned among the hills,
Thou dread ambassador from earth to heaven,
Great hierarch! tell thou the silent sky,
And tell the stars, and tell yon rising sun,
Earth, with her thousand voices, praises God.

V. *Aspirated Orotund.*

1. Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds.

2. The tombs
And monumental caves of death look cold,
And shoot a chillness to my trembling heart.

3. I see the smoke of the furnaces where manacles and fetters are still forged for human limbs. I see the visages of those who by stealth and at midnight labor in this work of hell, foul and dark, as may become the artificers of such instruments of misery and torture.

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CHAPTER XII.

FORCE.

THE voice should be exercised upon the vowels in all degrees of force, from the gentlest to the most vehement. The hint is here repeated that the loudest tones must be made in such a manner as not to rasp the throat. So far from producing any unpleasant sensation, the right kind of practice will have a pleasant and exhilarating effect.

Seek to make the sounds always smooth and musical; and never lose sight of the fact that what is wanted in every-day use of the voice, in the school-room or elsewhere, is a pleasant and natural intonation. The practice of loud and sustained tones is an excellent means of improving the voice; but is to be the exception, not the rule, in ordinary reading. Still less should a shouting tone be used in conducting a recitation, or in the ordinary discipline of a class. Yet the softest tone must be elastic and full of life, not dull and leaden.

The degree of force required in reading a given passage depends upon the space to be filled by the reader's voice or the distance it must reach; upon the number of persons presumed to be addressed, and upon the emotion expressed.

I. *Gentle.*

1. Flow, softly flow, by lawn and lea,
A rivulet, then a river;
No more by thee my steps shall be,
Forever and forever.

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2. O hark, O hear! how thin and clear,
And thinner, clearer, farther going;
O sweet and far, from cliff and scar,
The horns of Elf-land faintly blowing.

3. Tread lightly, comrades! — we have laid
His dark locks on his brow —
Like life — save deeper light and shade —
We 'll not disturb them now.

II. *Moderate.*

1. What causes first in English halls combined
To free the voice? — those which first freed the mind.

2. The longer I live, the more I am certain that the great difference between men, between the feeble and the powerful, the great and the insignificant, is energy, invincible determination.

3. Listen, my children, and you shall hear
Of the midnight ride of Paul Revere.

III. *Loud.*

1. The war, then, must go on. We must fight it through. And since the war must go on, why put off longer the Declaration of Independence?

2. "Victoria!" sounds the trumpet,
"Victoria!" all around;
"Victoria!" like loud thunder
It runs along the ground.

3. Who is the man that, in addition to the disgraces and mischiefs of the war, has dared to authorize and associate to our arms the tomahawk and scalping-knife of the savage? — to call into civilized alliance the wild and inhuman inhabitant of the woods? — to delegate to the merciless Indian the defence of dis-

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puted rights, and to wage the horrors of his barbarous war against our brethren? My lords, we are called upon as members of this house, as men, as Christians, to protest against such horrible barbarity!

IV. *Very Loud.*

1. UP DRÀWBRIDGE! GROOM! What, WARDER, HÒ!
Let the PORTCÙLLIS FALL!

2. Ye guards of liberty,
I 'm with you once again. I call to you
With all my voice.

3. From every hill, by every sea,
In shouts proclaim the great decree,
"All chains are burst, all men are free!"
Hurrah, hurrah, hurrah!

CHAPTER XIII.

PITCH, OR MODULATION.

ONE of the commonest faults, in school reading and in the delivery of many public speakers, is a dull monotony of tone. This sameness is still more disagreeable to the ear when the voice is kept strained upon a high key. Not less unpleasant is an incessant repetition of the same cant or sing-song. Elocutionary rules will do little or nothing toward removing these faults. Faithful drill is needed, under the guidance of good taste and a correct musical ear. To this must be added an appreciation of the sentiment of the piece at the moment of utterance.

When the organs have been trained to freedom and facil-

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ity in all degrees of the musical scale, the pupil will find it easy to modulate his voice in reading. Vowels, words, and sentences should be practised with high, middle, and low pitch. Having these tones at his command, the expressive reader will vary the pitch with every shade of thought or emotion; so that a foreigner who did not understand a word might listen with pleasure to the play of intonation. Next to sweetness of voice a proper melody of delivery has the greatest charm to the hearer.

One who has made his voice flexible, and is alive to the meaning of what he reads, will hardly need the following principles to guide him, for he will instinctively observe them: —

1. A middle pitch is used in unemotional passages.

2. A high pitch is used in light and joyous emotions, and in the extremes of pain, grief, and fear.

3. The pitch descends in proportion to the seriousness or solemnity of a passage.

I. *High.*

1. Ring out the old, ring in the new,
Ring, happy bells, across the snow;
The year is going, let him go;
Ring out the false, ring in the true.

2. You must wake and call me early, call me early, mother dear;
To-morrow 'll be the happiest time of all the glad New-Year;
Of all the glad New-Year, mother, the maddest merriest day;
For I 'm to be Queen o' the May, mother, I 'm to be Queen o' the May.

3. Cry Holiday! Holiday! let us be gay,
And share in the rapture of heaven and earth;
For, see! what a sunshiny joy they display,
To welcome the Spring on the day of her birth;
While the elements, gladly outpouring their voice,
Nature's pæan proclaim, and in chorus rejoice!

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II. *Middle.*

1. An old clock, that had stood for fifty years in a farmer's kitchen without giving its owner any cause of complaint, early one summer's morning, before the family was stirring, suddenly stopped.

2. A blind man would know that one was a gentleman and the other a clown, by the tones of their voices.

3. The very law which moulds a tear,
And bids it trickle from its source,
That law preserves the earth a sphere,
And guides the planets in their course.

III. *Low.*

1. But, whatever may be our fate, be assured, be assured that this declaration will stand. It may cost treasure, and it may cost blood; but it will stand, and it will richly compensate for both.

2. When all thy mercies, O my God,
My rising soul surveys,
Transported with the view, I 'm lost
In wonder, love, and praise.

3. It thunders! Sons of dust, in reverence bow!
Ancient of days! thou speakest from above:
Thy right hand wields the bolt of terror now;
That hand which scatters peace, and joy, and love.
Almighty! trembling like a timid child,
I hear thy awful voice, — alarmed, afraid,
I see the flashes of thy lightning wild,
And in the very grave would hide my head!

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IV. *Very low.*

1. 'T is midnight's holy hour, and silence now
Is brooding, like a gentle spirit, o'er
The still and pulseless world.

2. There was silence, and I heard a voice saying,
"Shall mortal man be more just than God?
Shall a man be more pure than his Maker?"

3. Night, sable goddess! from her ĕbon throne,
In rayless majesty, now stretches forth
Her leaden sceptre o'er a slumbering world.
Silence how dead! and darkness how profound!
Nor eye nor listening ear an object finds.
Creation sleeps. 'T is as the general pulse
Of life stood still, and nature made a pause, —
An awful pause, prophetic of her end.

CHAPTER XIV.

RATE, OR MOVEMENT.

ANOTHER important element in expression is movement. Nothing will compensate for inappropriateness in the rate of uttering a given passage. As the stately march of the solemn procession and the light trip of the joyous child are indicative of the states of mind which prompt them, so the movement which is proper in reading depends upon the emotion intended to be expressed. If the reader should ask himself what would be his manner of walking while under the influence of any particular emotion, it would be a safe guide to his rate of utterance. Animated and

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playful moods would manifest themselves in a light and buoyant step, sometimes tripping and bounding along. On the contrary, deep emotions of solemnity and awe can exist only with very slow movements. Dignity requires in its expression not only slowness but regularity of movement. Violent passion gives rise to irregular and impulsive speech.

The succeeding passages afford opportunity for appropriate practice in different rates of utterance. Besides passages like these, it would be well to take occasionally any ordinary paragraph, and utter it with various degrees of rapidity, merely as a mechanical discipline of the organs. To this end practice should be had in reading with great precipitation, without losing a single syllable. Extreme slowness of utterance is very impressive when rightly applied, and the pupil should spare no pains to acquire this grace.

I. *Quick.*

1. A hurry of hoofs in a village street,
   A shape in the moonlight, a bulk in the dark,
   And beneath from the pebbles in passing, a spark
   Struck out by a steed that flies fearless and fleet.

2. The steed along the drawbridge flies,
   Just as it trembled on the rise;
   Not lighter does the swallow skim
   Along the smooth lake's level brim.

3. All the little boys and girls,
   With rosy cheeks and flaxen curls,
   And sparkling eyes and teeth like pearls,
   Tripping and skipping, ran merrily after
   The wonderful music, with shouting and laughter.

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II. *Moderate.*

1. Health is the vital principle of bliss
And exercise of health.

2. The air, the earth, the water, teem with delighted existence. In a spring noon, or a summer evening, on whichever side we turn our eyes, myriads of happy beings crowd upon our view.

3. Reason's whole pleasure, all the joys of sense,
Lie in three words, — health, peace, and competence:
But health consists with temperance alone;
And peace, O Virtue, peace is all thy own.

III. *Slow.*

1. Lord, thou hast been our dwelling-place in all generations. Before the mountains were brought forth, or ever thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.

2. The curfew tolls the knell of parting day;
The lowing herd winds slowly o'er the lea;
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

2. The hills,
Rock-ribbed and ancient as the sun, — the vales,
Stretching in pensive quietness between, —
The venerable woods, — rivers that move
In majesty, — and the complaining brooks,
That make the meadows green, — and, poured round all,
Old ocean's gray and melancholy waste, —
Are but the solemn decorations all
Of the great tomb of man.

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IV. *Very Slow.*

1. O thou Eternal One! whose presence bright
All space doth occupy, all motion guide;
Unchanged through time's all-devastating flight;
Thou only God! There is no God beside!

2. Wide as the world is his command,
Vast as eternity his love;
Firm as a rock his truth shall stand,
When rolling years shall cease to move.

3. Here, then, is a support which will never fail; here is a foundation which can never be moved, — the everlasting Creator of countless worlds, "the high and lofty One that inhabiteth eternity." What a sublime conception! He inhabits eternity, occupies this inconceivable duration, pervades and fills throughout this boundless dwelling.

CHAPTER XV.

STRESS.

THE term "stress" is used to indicate the manner of applying force to a tone. A sound of the voice may be considered as consisting of three portions, thus: , called respectively the Radical, Median, and Terminal portions; and these give names to corresponding forms of stress, according as force is applied at the beginning, middle, or close of the sound. There are also three other kinds of stress, — the Thorough, indicating that the tone is full and strong throughout its duration; the Compound, in which an impulse is given both at the beginning and the end of the sound; and the Intermittent stress, or Tremor, in

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which, as the term signifies, there is a tremulous utterance of the sound.

These different modes of stress — with their corresponding dynamic terms in music — may be represented to the eye as follows: —

	Radical Stress.	Median Stress.	Terminal Stress.	Thorough Stress.	Compound Stress.	Tremor.
In Elocution:	>	◇	<	—	✕	~~~
In Music:	Explosive Tone.	Swell.	Pressure Tone.	Organ Tone.	....	Tremolo.

The sounds of the vowels should be practised in these different ways, so that they will be readily at the command of the reader or speaker. Afterward, passages like those quoted in this chapter may be practised with reference to the application of the appropriate stress. It should be understood that the full force of any form of stress, especially the abrupt modes, is heard only on the emphatic words.

I. *Radical Stress.*

As intimated above, the radical stress is more or less explosive. For example, in uttering the following couplet with spirit, we naturally give the radical stress upon the word "up," and its explosive character will be plainly perceived: —

> Up! comrades, up! — in Rokeby's halls
> Ne'er be it said our courage falls!

But when this stress falls on words beginning with consonants, the effect upon the ear is not so sharp and incisive.

The radical stress is used in abrupt and startling emotions, and in the expression of positive and decisive convictions.

This stress is not always used in a violent manner. In

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didactic discourse, for instance, it simply gives clearness and decision to the utterance; and it lends a life and sparkle to what would otherwise be dull in delivery.

Examples of the Radical Stress.

1. Arm, arm, and out!

2. Up! up for France! the time is come for France to live or die.

3. I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past.

II. *Median Stress.*

The median stress corresponds to the swell in music. It is used in the outpouring of tranquil and fervent emotions; and is specially appropriate in poetic expression. Its effect on the ear is more marked on the emphatic words, but it requires in the whole sentence a certain smoothness. The words are poured, as it were, in a continuous stream. The whole movement is gliding and graceful, not broken and jerky.

The proper application of the median stress is one of the most refined and delicate beauties of utterance. A due degree of it in ordinary conversation distinguishes the man of culture from the boor. The latter speaks with the thorough stress.

Examples of the Median Stress.

1. O precious hours! O golden prime,
And affluence of love and time!

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2. So live, that when thy summons comes to join
The innumerable caravan, that moves
To the pale realms of shade, where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry-slave at night,
Scourged to his dungeon; but, sustained and soothed
By an unfaltering trust, approach thy grave,
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.

3. Father, thy hand
Hath reared these venerable columns; thou
Didst weave this verdant roof. Thou didst look down
Upon the naked earth, and, forthwith, rose
All these fair ranks of trees. They, in thy sun,
Budded, and shook their green leaves in the breeze,
And shot toward heaven.

III. *Terminal Stress.*

Although this mode of stress has been compared to the "pressure tone" in music, its effect on the ear is more abrupt. When the pupil is acquiring it by practice upon the vowels, it would be well to begin the sound gently, then give a sudden impulse from the diaphragm, thus making the last part of the tone abrupt. In the first attempts the initial portion of the sound may be somewhat prolonged, then it should be made shorter and shorter, till the forcible part follows instantaneously after the ear catches the opening sound.

An illustration of the terminal stress is afforded in the bark of a dog threatening to bite. There is an initial growl which breaks into a startling explosion. A hiccough or a sob will also illustrate the peculiar manner in which force is applied in this form of stress.

The terminal stress is used in the expression of deter-

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mined will; in stubborn passion, like scorn, defiance, and revenge; and in peevishness and impatience.

Examples of the Terminal Stress.

1. *Blaze*, with your serried columns!
I will not bend the knee.

2. But here I stand and *scoff* you! here, I fling
Hatred and full *defiance* in your face!
Your consul 's merciful: — for this, all thanks.
He dares not touch a hair of Catiline!

3. And, Douglas, more I tell thee here,
Even in thy pitch of pride,
Here in thy hold, thy vassals near,
I tell thee, thou 'rt *defied!*
And if thou saidst, I am not peer
To any lord in Scotland here,
Lowland or Highland, far or near,
Lord Angus, thou hast *lied!*

IV. *Thorough Stress.*

The chief use of the thorough stress is in shouting and calling, where it is necessary to have a full and sustained body of voice in order to make the tone reach the desired distance. Street cries, such as "Oy's!" "Charco'!" etc., generally afford an example of this mode of force. It may sometimes be combined with the median stress to give a more sustained effect to the monotone; but its use in ordinary discourse is a blemish which destroys all the grace and beauty of delivery. It is employed in some forms of comic personation, as indicative of rude or rustic coarseness.

The school-room too often affords illustrations of the thorough stress in the sustained, half-shouting tone, elsewhere alluded to, in which recitations are carried on. It

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is not the natural tone of intelligence or refined feeling, and, where incessantly adopted, tends to destroy these qualities in the pupil.

Examples of Thorough Stress.

1. Boat ahoy! Boat ahoy!

2. Vanguard! to the right and left the front unfold!

3. Rejoice, you men of Angiers, ring your bells!
   King John, your king and England's, doth approach:
   Open your gates, and give the victors way!

V. *Compound Stress.*

The compound stress may be considered a union of the radical and terminal stresses upon the same sound. It is generally used to express a complication of emotions, as of surprise, indignation, and anger. An example of its use would occur, for instance, when an officer, finding his own menial guilty of some audacious piece of mischief, says, "*You!* you rascal?" It usually occurs upon words which require also the circumflex inflection.

Examples of the Compound Stress.

1. "Out on him!" quoth false Sextus;
   "Will not the villain *drown?*"

2. "'T is green, 't is green, sir, I assure ye," —
   "Green!" cries the other in a fury;
   "Why, sir, d' ye think I 've lost my eyes?"

3. Gone to be married! gone to swear a peace!
   It is not so; thou hast misspoke, misheard;
   Be well advised, tell o'er thy tale again.
   It cannot be; thou dost but SAY, 't is so.

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VI. *Intermittent Stress or Tremor.*

The voice trembles in the natural expression of feebleness, grief, old age; and in any excessive emotion of whatever nature. Skilfully and delicately used, the tremor gives extreme effect to many emotional passages; but the excess of it greatly mars the effect of delivery.

Examples of Intermittent Stress.

1. Oh! I have lost you all!
   Parents, and home, and friends.

2. Go, preach to the coward, thou death-telling seer!
   Or, if gory Culloden so dreadful appear,
   Draw, dotard, around thy old wavering sight,
   This mantle, to cover the phantoms of fright.

3. I tax not you, you elements, with unkindness.
   I never gave you kingdom, called you children.
   You owe me no subscription. Why, then, let fall
   Your horrible pleasure? Here I stand, your slave, —
   A poor, infirm, weak, and despised old man.

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CHAPTER XVI.

TRANSITION.

FEW writings are so dull as not to require varied intonations; and the finest literary productions will seem tame if drawled or droned without change of vocal effect. Indeed, tones are often more powerful in their influence upon the hearer than words themselves. Yet even the best tone palls upon the ear if continued too long, — if unrelieved by contrast. Let the reader therefore seize every occasion for change in quality, force, movement, and pitch of voice. He must learn to pass rapidly and easily from grave to gay, from lively to severe. The power to do this mentally is in a measure a gift; but the physical ability is in a large majority of instances, even among the most gifted, the result of discipline. To understand a sentiment or feel an emotion is not enough. Only a perfect control of the organs of speech can enable one to give these mental states proper significance through the voice. And diligent training is needed to give the organs the necessary facility.

Exercises like those in the present and the following chapter should be perseveringly practised till the pupil has mastered every needful variety.

1.

SOFT. Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows;
LOUD. But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar.

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2.

SLOW. When Ajax strives some rock's vast weight to throw,
The line, too, labors, and the words move slow;
QUICK. Not so, when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.

3.

ASPIRATED Hush! hark! did stealing steps go by?
Came not faint whispers near?
PURE TONE. No! — The wild wind hath many a sigh
Amid the foliage sere.

4.

PURE TONE. A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake again,
And all went merry as a marriage-bell; —
ASPIRATED. But hush! hark! a deep sound strikes like a rising knell!

5.

OROTUND. Her giant form
O'er wrathful surge, through blackening storm,
Majestically calm, would go,
'Mid the deep darkness, white as snow!
PURE TONE. But gentler now the small waves glide
Like playful lambs o'er a mountain's side,
OROTUND. So stately her bearing, so proud her array,
The main she will traverse forever and aye.
Many ports will exult at the gleam of her mast!
ASPIRATED. Hush! hush! thou vain dreamer! this hour is her last.

6.

GRADUALLY SOFTER. How soft the music of those village bells,
Falling at intervals upon the ear
In cadence sweet! now dying all away,
GRADUALLY LOUDER. Now pealing loud again, and louder still,
Clear and sonorous as the gale comes on.

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7.

MIDDLE PITCH. From that chamber, clothed in white,
The bride came forth on her wedding night;
LOW PITCH. There, in that silent room below,
The dead lay in his shroud of snow.

8.

LOUD. Rise! rise! ye wild tempests, and cover his flight!
SUBDUED. 'T is finished. Their thunders are hushed on the moors,
Culloden is lost, and my country deplores.

9.

LOUD. The double, double, double beat
Of the thundering drum,
Cries, Hark! the foes come:
Charge, charge! 't is too late to retreat.

SOFT. The soft complaining flute,
In dying notes discovers
The woes of hapless lovers;
Whose dirge is whispered by the warbling lute.

10.

LOUD. The combat deepens. On, ye brave,
Who rush to glory, or the grave!
Wave, Munich! all thy banners wave,
And charge with all thy chivalry!

SOFT. Ah! few shall part where many meet!
The snow shall be their winding-sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre.

11.

LOUD. Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead!
MODERATE. In peace, there 's nothing so becomes a man,
As modest stillness and humility;

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LOUD. But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favored rage.

VERY LOUD. *On*, ON, you noblest English,
Whose blood is fetched from fathers of war-proof!
Fathers, that, like so many Alexanders,
Have, in these parts, from morn till even fought,
And sheathed their swords for lack of argument.

QUICK AND I see you stand like greyhounds in the slips,
Straining upon the start. The game 's afoot;
Follow your spirits, and, upon this charge,

VERY LOUD. CRY, — HEAVEN FOR HARRY! ENGLAND! AND ST. GEORGE!

12.

ASPIRATED. Hark! below the gates unbarring!
Tramp of men and quick commands!

PURE TONE. "'T is my lord come back from hunting."
And the Duchess claps her hands.

SOFT. Slow and tired, came the hunters;
Stopped in darkness in the court.

LOUD. "Ho, this way, ye laggard hunters!
To the hall! What sport, what sport?"

SLOW AND SOFT. Slow they entered with their Master;
In the hall they laid him down.

SLIGHTLY ASPIRATED. On his coat were leaves and blood-stains,
On his brow an angry frown.

13.

GRADUALLY LOUDER. Ever, as on they bore, more loud,
And louder rang the pibroch proud.

GRADUALLY SOFTER. At first the sound, by distance tame,
Mellowed, along the waters came;
And lingering long by cape and bay,
Wailed every harsher note away;

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LOUD. When bursting bolder on the ear,
The clan's shrill gathering they could hear, —
Those thrilling sounds, that call the might
Of old Clan-Alpine to the fight.

14.

SOFT ORO- Father of earth and heaven! I call thy name!
TUND. Round me the smoke and shout of battle roll;
My eyes are dazzled with the rustling flame; —
Father, sustain an untried soldier's soul.
Or life, or death, whatever be the goal
That crowns or closes round the struggling hour,
Thou knowest, if ever from my spirit stole
One deeper prayer, 't was that no cloud might lower
On my young fame! — O hear! God of eternal power.

LOUD ORO- Now for the fight — now for the cannon peal —
TUND. Forward — through blood and toil and cloud and fire!
Glorious the shout, the shock, the crash of steel,
The volley's roll, the rocket's blasting spire;
They shake, — like broken waves their squares retire, —
On them, hussars! — Now give them rein and heel;
Think of the orphaned child, the murdered sire: —
Earth cries for blood, — in thunder on them wheel!
This hour to Europe's fate shall set the triumph-seal!

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CHAPTER XVII.

IMITATIVE MODULATION.

"NOTHING is more natural than to imitate, by the sound of the voice, the quality of the sound or noise which any external object makes, and to form its name accordingly. A certain bird is termed the *cuckoo*, from the sound which it emits. When one sort of wind is said to *whistle*, and another to *roar;* when a serpent is said to *hiss*, a fly to *buzz*, and falling timber to *crash;* when a stream is said to *flow*, and hail to *rattle;* the analogy between the word and the thing signified is plainly discernible." But imitation is not confined to single words. The works of poetical and imaginative writers abound in passages which by their melody suggest their meaning. These passages must, from their very nature, receive the interpretation of the voice to convey their full force. The following examples are selected, upon which the pupil may practise in making the sound an echo of the sense.

1. *War and Peace.*

The brazen throat of war had ceased to roar,
All now was turned to jollity and game.

2. *A Giant.*

With sturdy steps came stalking on his sight
A hideous giant, horrible and high.

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3. *Hum of Insects.*

The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal.

4. *Harsh Sounds.*

On a sudden open fly
The infernal gates, and on their hinges grate
Harsh thunder!

5. *Harmonious Sounds.*

Heaven opened wide
Her ever-during gates, harmonious sound,
On golden hinges turning.

6. *Raging of the Elements.*

Such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard.

7. *Running Waters.*

Fountains, and ye that warble as ye flow
Melodious murmurs, warbling tune his praise.

8. *Movements of Monsters.*

Part huge of bulk,
Wallowing unwieldy, enormous in their gait,
Tempest the ocean.

9. *Moaning of the Wind.*

While a low and melancholy moan
Mourns for the glory that hath flown.

10. *Surges.*

As raging seas are wont to roar,
When wintry storm his wrathful wreck does threat,
The rolling billows beat the ragged shore.

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11. *Gentle Whisper of Leaves.*

There crept
A little noiseless noise among the leaves,
Born of the very sigh that silence heaves.

12. *A Shipwreck.*

Her keel hath struck on a hidden rock,
Her planks are torn asunder,
And down come her masts with a reeling shock,
And a hideous crash like thunder.

13. *Sounds heard in the Country.*

Down the rough slope the ponderous wagon rings;
Through rustling corn the hare astonished springs;
Slow tolls the village clock the drowsy hour;
The partridge bursts away on whirring wings.

14. *Laborious and Impetuous Motion.*

With many a weary step, and many a groan
Up the high hill he heaves a huge round stone:
The huge round stone resulting with a bound,
Thunders impetuous down, and smokes along the ground.

15. *Tramp of Soldiers.*

And the measured tread of the grenadiers,
Marching down to their boats on the shore.

16. *Language compared to an Organ.*

O, how our organ can speak with its many and wonderful voices, —
Play on the soft lute of love, blow the loud trumpet of war,
Sing with the high sesquialtro, or, drawing its full diapason,
Shake all the air with the grand storm of its pedals and stops.

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17. *Boisterous and Gentle Sounds.*

Two craggy rocks projecting to the main,
The roaring wind's tempestuous rage restrain:
Within, the waves in softer murmurs glide;
And ships secure without their halsers ride.

18. *Two Voices contrasted.*

So far her voice flowed on, like timorous brook
That, lingering along a pebbled coast,
Doth fear to meet the sea: but sea it met,
And shuddered; for the overwhelming voice
Of huge Enceladus swallowed it in wrath:
The ponderous syllables, like sullen waves
In the half-glutted hollows of reef-rocks,
Came booming.

19. *The Witches' Caldron.*

For a charm of powerful trouble
Like a hell-broth boil and bubble;
Double, double toil and trouble,
Fire burn, and caldron bubble.

20. *Power of the English Language.*

Now clear, pure, hard, bright, and one by one, like to hail-stones,
Short words fall from his lips fast as the first of a shower, —
Now in twofold column, Spondee, Iamb, and Trochee,
Unbroke, firm-set, advance, retreat, trampling along, —
Now with a sprightlier springiness, bounding in triplicate syllables,
Dance the elastic Dactylics in musical cadences on;
Now, their voluminous coil intertangling like huge anacondas,
Roll overwhelmingly onward the sesquipedalian words.

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CHAPTER XVIII.

PICTURING.

An Arabian proverb says, "He is the best orator who can turn men's ears into eyes." The same truth will apply with equal force to the reader. He is the skilful reader who succeeds in bringing up in the minds of his hearers vivid images of the scenes delineated and the persons described. To do this he must have in his mind a clear conception of everything he would convey. The pictures and personages must become real to him for the time.

> "Think when we talk of horses that you see them
> Printing their proud hoofs i' th' receiving earth."

So real must the picture be to the reader that he would be able to answer questions concerning details not named by the author he is interpreting. He must fill up from his own mind the outline which the writer has drawn in words. Indeed, this is the chief secret of effective and impressive reading. If a person having a good voice and mechanical execution fails in giving proper expression to a given passage, the remedy is not to be found by recalling some dry rule, but by arousing himself to a realization of the meaning to be conveyed. And it will follow, from this, that as a person never thinks and feels twice precisely alike, so his reading of any passage, if it is genuine, will vary. The essential thing required of him is that he have an exact idea of what he would express, and that he then express

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just that. Doing this, he will scarcely fail to reproduce in the mind of the listener the same conceptions which exist in his own.

The passages quoted below afford opportunity for practice in picturing. The pupil has of course done this to a greater or less extent all along, and especially in the two preceding chapters; but in the extracts below, the picturing is to be made the chief object.

1. Flag of the heroes who left us their glory,
Borne through our battle-field's thunder and flame,
Blazoned in song and illumined in story,
Wave o'er us all who inherit their fame!

The pupil having read these lines, questions like the following may be asked, to test whether he really had a picture in his mind or not, and whether his picture was a correct one.

Did you see the flag while reading?
Was it a large or small one?
Was it a British flag, or one of some other nation?
What was it made of, — bunting or silk?
Was it a new flag or an old one?
Was it clean or smoke-begrimed? Whole or torn?
Was it waving in the wind? etc.

2. Lo! how impatiently upon the tide
The proud ship tosses, eager to be free.
Her flag streams wildly, and her fluttering sails
Pant to be on their flight.

Did you see a ship?
Was it a large or small one?
A steamer or sailing vessel?
What color was the hull?
Was it on a river, harbor, or the open sea?
Did you observe the surface of the water?

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Was it smooth or rough?
What gave the ship the appearance of impatience?
What can you recall about her flag?

3. Somewhat back from the village street
Stands the old-fashioned country-seat.

Did you have a picture in your mind while reading?
Was the country-seat you had in mind built of wood or brick?
How many stories high was it?
Did you observe any trees or shrubbery near it?
Any garden in front?
Were any of the occupants in sight?

4. Then the Master,
With a gesture of command
Waved his hand.

Read the above so as to convey the idea, with the voice alone, that the Master made a quick gesture.
A slow gesture.
A dignified gesture.
A languid gesture.
A waving of the hand from the wrist.
A gesture of triumph or exultation.
The gesture you suppose he really made.

5. And at the word
Loud and sudden there was heard,
All around them and below,
The sound of hammers, blow on blow,
Knocking away the shores and spurs.

Read this so as to give the idea that tack hammers were the implements used.
Again, and let it be carpenters' hammers.
Sledge hammers swung with both hands.

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6. And lo! from the assembled crowd
There rose a shout prolonged and loud.

Give the idea in reading that one person shouted.
That a few persons shouted.
A large number shouted.
The whole crowd shouted.
Read it with the hard "school-boy" tone, which suggests no image to the hearer.

7. Here are old trees — tall oaks and gnarled pines —
That stream with gray-green mosses.

Bring up the image in the mind of old, dead logs.
Think of a few very tall trees.
A cluster of small trees.
A forest at a little distance.
A dense forest of grand trees, the speaker being in their midst.
Vary the picture as to light or darkness.

8. O Freedom, thou art not, as poet's dream,
A fair young girl, with light and delicate limbs,
And wavy tresses, gushing from the cap
With which the Roman master crowned his slave
When he took off the gyves.

Picture a school-girl tripping along.
An amazon.
A feeble, languid person.
A statue.
The real idea intended by the poet, as you understand it.

9. A bearded man,
Armed to the teeth, art thou; one mailéd hand
Grasps the broad shield, and one the sword.

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Represent a feeble or effeminate youth.
A strong man.
A giant.
Represent the sword as raised to strike.
The sword resting upon the ground.
Any other picture that you can think of.

CHAPTER XIX.

SELECTIONS FOR PRACTICE IN READING.

I. *Light and Conversational.*

1. Two honest tradesmen meeting in the Strand,
One took the other briskly by the hand:
"Hark ye," said he, "'t is an odd story this,
About the crows!" "I don't know what it is,"
Replied his friend. "No? I 'm surprised at that;
Where I come from, it is the common chat."

2. Have you heard of the wonderful one-*hoss shay*,
That was built in such a logical way
It ran a hundred years to a day,
And then, of a sudden, it — ah, but stay,
I 'll tell you what happened without delay:
Scaring the parson into fits,
Frightening people out of their wits, —
Have you ever heard of that, I say?

3. "Gentlemen and ladies," said the showman, "here you have a magnificent painting of Daniel in the lions' den. Daniel can be easily distinguished from the lions by the green cotton umbrella under his arm."

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4. Hamelin Town 's in Brunswick,
By famous Hanover city:
The river Weser, deep and wide,
Washes its wall on the southern side;
A pleasanter spot you never spied;
But when begins my ditty,
Almost five hundred years ago,
To see the townsfolk suffer so
From vermin, was a pity.

5. Insects generally must lead a jovial life. Think what it must be to lodge in a lily. Imagine a palace of ivory and pearl, with pillars of silver and capitals of gold, and exhaling such a perfume as never arose from human censer. Fancy again the fun of tucking one's self up for the night in the folds of a rose, rocked to sleep by the gentle sighs of summer air, nothing to do when you awake but to wash yourself in a dew-drop, and fall to eat your bedclothes.

6. Little of all we value here
Wakes on the morn of its hundredth year,
Without both feeling and looking queer.
In fact, there 's nothing that keeps its youth,
So far as I know, but a tree and truth.
(This is a moral that runs at large;
Take it. — You 're welcome. — No extra charge.)

7. There 's a good time coming, boys,
A good time coming:
We may not live to see the day,
But earth shall glisten in the ray
Of the good time coming.
Cannon balls may aid the truth,
But thought 's a wĕapon stronger;
We 'll win our battle by its aid; —
Wait a little longer.

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II. *Serious and Didactic.*

1. "It is impossible!" said one of Napoleon's staff-officers, in reply to his great commander's description of a plan for some daring enterprise. "Impossible!" cried the emperor, with indignation frowning on his brow, — "impossible is the adjective of fools!"

2. We live in deeds, not years; in thoughts, not breaths;
In feelings, not in figures on a dial.
We should count time by heart-throbs. He most lives
Who thinks most, feels the noblest, acts the best.
Life is but a means unto an end; that end,
Beginning, mean, and end to all things, — God.

3. The maxim that no people ought to be free till they are fit to use their freedom, is worthy of the fool in the old story, who resolved not to go into the water till he had learned to swim. If men are to wait for liberty till they become wise and good in slavery, they may indeed wait forever.

4. I consider a human soul without education, like marble in the quarry, which shows none of its inherent beauties, until the skill of the polisher fetches out the colors, makes the surface shine, and discovers every ornamental cloud, spot, and vein that runs through the body of it. Education, after the same manner, when it works upon a noble mind, draws out to view every latent virtue and perfection, which, without such helps, are never able to make their appearance.

5. Give us, O give us, the man who sings at his work! He will do more in the same time, — he will do it better, — he will persevere longer. One is scarcely sensible of fatigue whilst he marches to music. The very stars are said to make harmony as they revolve in their spheres. Wondrous is the strength of cheerfulness, altogether past calculation its powers of endurance. Efforts, to be permanently useful, must be uniformly joyous, a spirit all sunshine, graceful from very gladness, beautiful because bright.

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6. Stranger, if thou hast learned a truth which needs
Experience more than reason, — that the world
Is full of guilt and misery, — and hast known
Enough of all its crimes and cares
To tire thee of it, — enter this wild wood,
And view the haunts of Nature.

7. Patrick Henry, who gave the first impulse to the ball of the Revolution, introduced his celebrated resolution on the Stamp Act, in the Virginia House of Burgesses, in 1765. As he descanted on the tyranny of that obnoxious act, he exclaimed: "Cæsar had his Brutus; Charles the First, his Cromwell; and George the Third —" "Treason!" cried the Speaker; "Treason! Treason! Treason!" re-echoed from every part of the house. It was one of those trying moments which are decisive of character; but Henry faltered not for an instant; and rising to a loftier attitude, and fixing on the Speaker an eye flashing with fire, continued — "may profit by these examples: if this be treason, make the most of it."

III. *Dignified and Declamatory.*

1. How far, O Catiline! wilt thou abuse our patience? How long shalt thou baffle justice in thy mad career? To what extreme wilt thou carry thy audacity? Art thou nothing daunted by the nightly watch posted to secure the Palatium? Nothing, by the city guards? Nothing, by the rally of all good citizens? Nothing, by the assembling of the Senate in this fortified place? Nothing, by the averted looks of all here present?

2. No one venerates the Peerage more than I do; but, my lords, I must say that the Peerage solicited me, — not I the Peerage. Nay, more, — I can say, and will say, that, as a peer of Parliament, as Speaker of this right honorable House, as keeper of the great seal, as guardian of his Majesty's conscience, as Lord High Chancellor of England, — nay, even in that character alone in which the noble duke would think it an affront to

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be considered, but which character none can deny me, — as a man, — I am, at this moment, as respectable — I beg leave to add, as much respected — as the proudest peer I now look down upon.

3. We had a right to tax America! Such is the reasoning by which the noble lord justifies his conduct. Similar was the reasoning of him who was resolved to shear the wolf! What! shear a wolf? Have you considered the difficulty, the resistance, the danger? No! says the madman, I have considered nothing but the *right!* Man has a right of dominion over the inferior animals. A wolf has wool; animals that have wool are to be shorn; therefore I will shear the wolf!

4. Silence! obstreperous traitors!
Your throats offend the quiet of the city;
And thou who standest foremost of these knaves,
Stand back, and answer me — a senator:
What have you done? Do you hear me?
Back, on your lives! treacherous cowards!
Do you know me? look on me; do you know
This honest sword I brandish? Back! back! I say.

5. I need not ask this verdict from your mercy; I need not extort it from your compassion; I will receive it from your justice. I do conjure you, not as fathers, but as husbands; not as husbands, but as citizens; not as citizens, but as men; not as men, but as Christians; by all your obligations, public, private, moral, and religious; by the hearth profaned; by the home desolate; by the canons of the living God foully spurned: save, O save your firesides from the contagion, your country from the crime, and perhaps thousands yet unborn, from the shame and sin and sorrow of this example!

6. The right honorable gentleman has called me "an unimpeached traitor." I ask, why not "traitor," unqualified by any epithet? I will tell him: it was because he dare not! It was the act of a coward, who raises his arm to strike, but has not

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courage to give the blow! I will not call him villain, because it would be unparliamentary, and he is a privy councillor. I will not call him fool, because he happens to be Chancellor of the Exchequer. But I say he is one who has abused the privilege of Parliament, and the freedom of debate, to the uttering language which, if spoken out of this House, I should answer only with a blow! I care not how high his situation, how low his character, how contemptible his speech; whether a privy councillor or a parasite, — my answer would be a blow!

7. It is this accursed American war that has led us, step by step, into all our present misfortunes and national disgraces. What was the cause of our wasting forty millions of money, and sixty thousand lives? The American war! What was it that produced the French rescript and a French war? The American war! What was it that produced the Spanish manifesto and a Spanish war? The American war! What was it that armed forty-two thousand men in Ireland with the arguments carried on the points of forty thousand bayonets? The American war! For what are we about to incur an additional debt of twelve or fourteen millions? This accursed, cruel, diabolical American war!

IV. *Spirited and Emotional.*

1. Up from the South at break of day,
Bringing to Winchester fresh dismay,
The affrighted air with a shudder bore,
Like a herald in haste to the chieftain's door,
The terrible grumble and rumble and roar,
Telling the battle was on once more,
And Sheridan twenty miles away.

2. Again to the battle, Achaians!
Our hearts bid the tyrants defiance,
Our land — the first garden of Liberty's tree —
It has been, and shall yet be, the land of the free;

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For the cross of our faith is replanted,
The pale, dying crescent is daunted,
And we march that the footprints of Mahomet's slaves
May be washed out in blood from our forefathers' graves.
Their spirits are hovering o'er us,
And the sword shall to glory restore us.

3. Hurrah! the land is safe, is safe; it rallies from the shock!
Ring round, ring round, ye merry bells, till every steeple rock!
Let trumpets blow and mad drums beat! let maidens scatter flowers!
The sun bursts through the battle smoke! Hurrah! the day is ours!

4. Fight, gentlemen of England! fight, bold yeomen!
Draw, archers, draw your arrows to the head:
Spur your proud horses hard, and ride in blood;
Amaze the welkin with your broken staves.
A thousand hearts are great within my bosom:
Advance our standards, set upon our foes!
Our ancient word of courage, fair Saint George,
Inspire us with the spleen of fiery dragons!
Upon them! Victory sits on our helms.

5. Speak of Mortimer!
Zounds! I *will* speak of him, and let my soul
Want mercy, if I do not join with him.
Yea, on his part, I 'll empty all these veins,
And shed my dear blood drop by drop i' the dust
But I will lift the down-trod Mortimer
As high i' the air as this unthankful king,
As this ingrate and cankered Bolingbroke.

6. Measureless liar, thou hast made my heart
Too great for what contains it. "Boy!" O slave!
Cut me to pieces, Volcians; men and lads,
Stain all your edges on me. "Boy!" False hound!

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If you have writ your annals true, 't is there,
That, like an eagle in a dove-cote, I
Fluttered your Volcians in Corioli;
Alone I did it! "Boy!"

7. If ye are brutes, then stand here like fat oxen waiting for the butcher's knife; if ye are men, follow me! strike down yon sentinel, and gain the mountain passes, and there do bloody work as did your sires at old Thermopylæ! Is Sparta dead? Is the old Grecian spirit frozen in your veins, that ye do crouch and cower, like base-born slaves, beneath your master's lash? O comrades! warriors! Thracians! if we must fight, let us fight for ourselves; if we must slaughter, let us slaughter our oppressors; if we must die, let us die under the open sky, by the bright waters, in noble, honorable battle.

CHAPTER XX.

TABLES FOR DAILY DRILL AND REVIEW.

TABLE FIRST.*

Exercises in the Sitting Position.

1. Sitting position.
2. Poise forward and backward.
3. Head turn right and left.
4. Head bend forward and back.
5. Head bend right and left.
6. Body turn right and left.
7. Body bend right and left.

* For an example of the method of conducting the exercises — with words of command — see the last table in the chapter.

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Table Second.

Exercises in Standing Position.

1. Standing position.
2. Poise forward and backward.
3. Rise on the toes.
4. Body bend forward and backward.
5. Body bend right and left.
6. Body turn right and left.
7. Bend the knees.
8. Speaker's position.
9. Walking.

Table Third.

Exercises for the Chest and Lungs.

1. Active and passive chest.
2. Percussion of the chest.
3. Chest expansion, — arm movements.
4. Percussion with arm movements.
5. Shoulder movements.
6. Shoulder movements with bent arms.
7. Extension movement.
8. Circular movement with bent arms.

Table Fourth.

Breathing.

1. Breathing with arm movements.
2. Deep breathing.
3. Abdominal breathing.
4. Costal breathing.

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5. Dorsal breathing.
6. Waist breathing.

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7. Seizing the breath.
8. Expulsive breathing.
9. Abrupt breathing.
10. Effusive breathing.
11. Rapid breathing.
12. Prolonged breathing.
13. Unequal breathing.

Table Fifth.

Exercises for the Organs of the Throat.

1. Raising the soft palate.
2. Depressing the base of the tongue.
3. Directing the column of breath.
4. Whispered stroke of the glottis.

Table Sixth.

Exercises in Production of Tone.

1. Pure tone.
2. Breath tone.
3. Full tone.
4. Projection of tone.
5. Explosive tones.
6. Orotund.
7. Pure tone and orotund alternated.
8. Musical chords.

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Table Seventh.

Exercises in Vowel Analysis.

1. Long vowels from ē to o͞o (p. 38).
2. Long vowels in reversed order, — from o͞o to ē.
3. Short vowels from ĭ to ŏo.
4. Short vowels in reversed order, — from o͝o to ĭ.
5. Diphthongs.
6. Accented vowels in words.
7. Unaccented vowels in words.
8. General exercise in words (p. 43, VI.).

Table Eighth.

Exercises in Articulation.

1. Exercise from the triangle.
2. Consonants, — aspirates, sub-vocals, liquids.
3. Initial consonant combinations.
4. Terminal combinations.
5. General exercise in articulation of words.
6. Articulation of phrases and sentences.

Table Ninth.

Exercises in Inflections or Slides.

1. Falling slides on the vowels.
2. Rising slides on the vowels.
3. Alternate rising and falling slides.
4. Semitonic falling slides.
5. Semitonic rising slides.
6. Semitonic rising and falling slides.
7. Rising circumflex.

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8. Falling circumflex.
9. Rising and falling circumflexes alternated.
10. Monotone.
11. Sentences or paragraphs illustrating each of the slides.

Table Tenth.

Exercises in Quality of Voice.

1. Give the sounds of the vowels in a whisper.
2. Half-whisper or aspirated tone.
3. Pure tone.
4. Orotund.
5. Aspirated orotund.
6. Sentences or paragraphs illustrating each of the above qualities.

Table Eleventh.

Exercises in Force.

1. Sounds of the vowels gently.
2. Moderate force.
3. Loud.
4. Very loud.
5. Sentences or paragraphs illustrating each degree of force.

Table Twelfth.

Exercises in Pitch.

1. Sounds of the vowels with a high pitch.
2. Middle pitch.
3. Low.
4. Very low.
5. Sentences or paragraphs illustrating each degree of pitch.

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Table Thirteenth.

Exercises in Rate or Movement.

1. Sounds of the vowels rapidly.
2. In moderate time.
3. Slow.
4. Very slow.
5. A sentence in the different rates of utterance successively.
6. Sentences or paragraphs illustrating each of the movements.

Table Fourteenth.

Exercises in Stress.

1. Vowels with the radical stress.
2. Median stress.
3. Terminal stress.
4. Thorough stress.
5. Compound stress (may be omitted).
6. Intermittent stress.
7. Sentences illustrating each kind of stress.

Table Fifteenth.

Vocal Exercises.

1. Vowels to be given by the pupil, exemplifying either of the slides, degrees of pitch, force, qualities of voice, etc., as called for at random by the teacher.
2. Similar illustrations with sentences.
3. Examples of transition, and giving the reason for the transition.
4. Examples of imitative modulation.
5. Picturing.
6. Examples of various styles, as called for by the teacher.

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Table Sixteenth.

Miscellaneous Physical Exercises, with the Words of Command.

After the movements have been once learned, it is best to have them performed in exact time. To do this, the teacher's commands should also be regularly timed, substituting the word of command in the place of the fourth count. Musical accompaniments may be used instead of counting.

1. Sitting Position.

   Word of command: *Position!*

2. Poise Forward and Backward.

   Words of command: *Poise forward!* one, two, three, four. *Position!* one, two, three, four. *Backward!* one, two, three, four. *Position!* one, two, three, four. (Repeat.) *Rest!*

3. Head Movements.

   Heads — Turn — Right! one, two, three, four. *Front!* one, two, three, four. *Left!* one, two, three, four. *Front!* one, two, three, four. (Repeat.) *Rest!*

4. Standing Position.

   Prepare to stand! Stand! Position!

5. Poising Forward and Backward.

   Poise forward! one, two, three, four. *Position!* one, two, three, four. *Backward!* one, two, three, four. *Position!* one, two, three, four. (Repeat.) *Rest!*

6. Rising on the Toes.

   Rise! one, two, (rise gradually,) three, four. (Remain fixed during third and fourth counts.) One, two, (descend to position,) three, four. (Repeat.) *Rest!*

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7. ACTIVE AND PASSIVE CHEST.

Chest — passive! — Active! (Repeat.) *Rest!*

8. FILLING THE LUNGS.

Inhale! (Full breath through the nostrils.) *Expel!* (Give out the breath through the nostrils, without allowing the upper part of the chest to collapse.)

9. PERCUSSION OF THE CHEST.

Hands on the chest — place! (Full breath.) *Percussion!* one, two, three, four; one, two, three, four. (Four counts for percussion, then two for expelling, and two for renewing the breath.) (Repeat.) *Rest!*

10. ARM MOVEMENTS FORWARD AND BACK.

Arms bent! (at the side — fore-arms horizontal, fist clenched, palm upward.) *Full breath!* One, (reaching forward, palms down,) two, (back to the side,) three, (forward,) four, (back.) One, two, three, four, (for changing the breath as in preceding exercise.) (Repeat.) *Rest!*

11. PERCUSSION OF THE CHEST, SWINGING THE ARMS.

Full breath! Percussion! one, two, three, four; one, two, three, four. (Two movements of each arm; then four counts for changing the breath.) (Repeat.) *Rest!*

12. SHOULDER MOVEMENTS.

Shoulder movements! One, two, three, four. (Inward and outward twice.) (Four counts for changing the breath.) *Rest!*

13. SHOULDER MOVEMENTS WITH BENT ARMS.

Arms bent! (Fore-arms vertical at the side, palms front, fists clenched.) One, two, three, four. (Inward with palms before the chin, then back with firmness — twice.) (Change the breath.) (Repeat.) *Rest!*

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14. EXTENSION MOVEMENTS.

One! (Arms extended horizontally, middle fingers touching.) *Two!* (Arms elevated 45°.) *Three!* (Arms over the head.) *Four!* (Arms as far back as possible, fingers still touching.) *One!* (Arms extended straight sidewise, raised 45°.) *Two!* (Arms horizontal and back.) *Three!* (Descend 45°.) *Four!* (To place.) (Repeat.) *Rest!*

15. CIRCULAR MOVEMENT WITH BENT ARMS.

Touch the shoulders! (With the tips of fingers.) *One!* (Elbows forward.) *Two!* (Upward.) *Three!* (Backward.) *Four!* (Around to place.) (Repeat.) *Rest!*

16. BREATHE WITH ARM MOVEMENTS.

One! *Two!* (Repeat.) (Raise the arms when inhaling. Strike downward, clenching the fist with palm front when expelling the breath.) *Rest!*

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